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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, JULY 23, 1932.



## ON THEIR WAY TO THE "FAMILY COUNCIL": THE BRITISH DELEGATES TO THE IMPERIAL ECONOMIC CONFERENCE AT OTTAWA—A GROUP OF DISTINGUISHED STATESMEN ABOARD THE "EMPRESS OF BRITAIN."

The British delegation to the Imperial Economic Conference at Ottawa—a "family council" of the British commonwealth of nations—embarked at Southampton, on July 13, in the 42,300-ton Canadian Pacific liner "Empress of Britain." She arrived at Quebec on the 18th and the British delegates arranged to travel thence to Ottawa by special train. In this group are seen, from left to right—(sitting) Mr. J. H. Thomas, Dominions Secretary; Mr. Stanley Baldwin, Lord President of the Council and leader of the delegation; and

Mr. Neville Chamberlain, Chancellor of the Exchequer; (standing) Sir Philip Cunliffe-Lister, Secretary for the Colonies; Lord Hailsham, Secretary for War; Mr. Walter Runciman, President of the Board of Trade; and Sir John Gilmour, Minister of Agriculture. One evening there was a small outbreak of fire during a concert on board at which Mr. Baldwin presided. The fire, however, was soon controlled, and no damage was done. In the St. Lawrence, during fog, the liner had a slight collision with a steamer, but neither had to stop.





By G. K. CHESTERTON.

I AM trying to do some work, a thing to which I strongly object, in the beautiful seasonable summer weather, to which I also object; and I am wondering in a dazed way why the game of Scientific Prophecy has become so dull and stale. Why does not some liar say something fresh and fanciful about the future of humanity, instead of going on perpetually repeating that things will be as they are, only more so? Why not say, for instance, that all this cult of Sunbathing and Seabathing and Life on the Lido means that we are all slowly going back into the sea, out of which all organic life originally came: so at least I am informed by the "Outline of History," and other fairy-tales of science. That vast return of all the earth-creatures to the water would be a fine imaginative panorama, and in this weather it sounds cool and fresh. The profiteers parading in pink and purple would turn slowly into sea-beasts: nothing extra seems needed except the sea. Film stars evolving into star-fish and sun-bathers into sun-fish would still be a hopeful evolution. There would be macabre prose sketches of how our suits of clothes dangled and decayed like scarecrows in the deserted lands and towns, the hollow husks or shells of the men who were already mermen and would return no more. I can imagine an interesting legend or hymn of praise for the whale, that pioneer of progress, who must have done this very thing centuries ahead of his age. For the whale is only a sort of large sea-cow, who has wantonly gone into the water or refused to come out of it, taking a perennial bath. Or when we have exhausted this prophecy about the men of the future who go down to the sea, in slips instead of ships, we could turn to some other fancy; there must be twenty more, and they are all quite as good as the prophecies now regularly uttered; quite as likely and much more lively.

For instance, I read in huge headlines, in a daily paper, that one day we shall all visit Mars. I feel just as if I were told that one day we shall all visit Margate. I have heard so much about Mars and Martians, in innumerable romances, shockers, short stories, predictions by cranks, revelations by spooks, that I feel as if I knew the place backwards, and had found it a wilderness of advertisements. I am sure you can buy little pink mugs there, inscribed with "A Present from Mars," in the manner of "A Present from Margate." The very fact that the writers always fix on this one particular planet, and never on any other planet, marks the maddening monotony of the whole type of mind. When the thing was first done, by real men of genius, like Mr. Wells, it was at least a real work of art, if a rather unreal work of science. But it is hard to have patience with the imitators of their imitators endlessly repeating the very same imagery and terminology ten thousand times, and then calmly telling us at the end that it is news about a New World.

The newspaper article begins with touching simplicity: "Listen to the world's greatest prophet, who is now in London. He is Mr. Hugo Gernsback, of the United States, scientist and publisher." The two

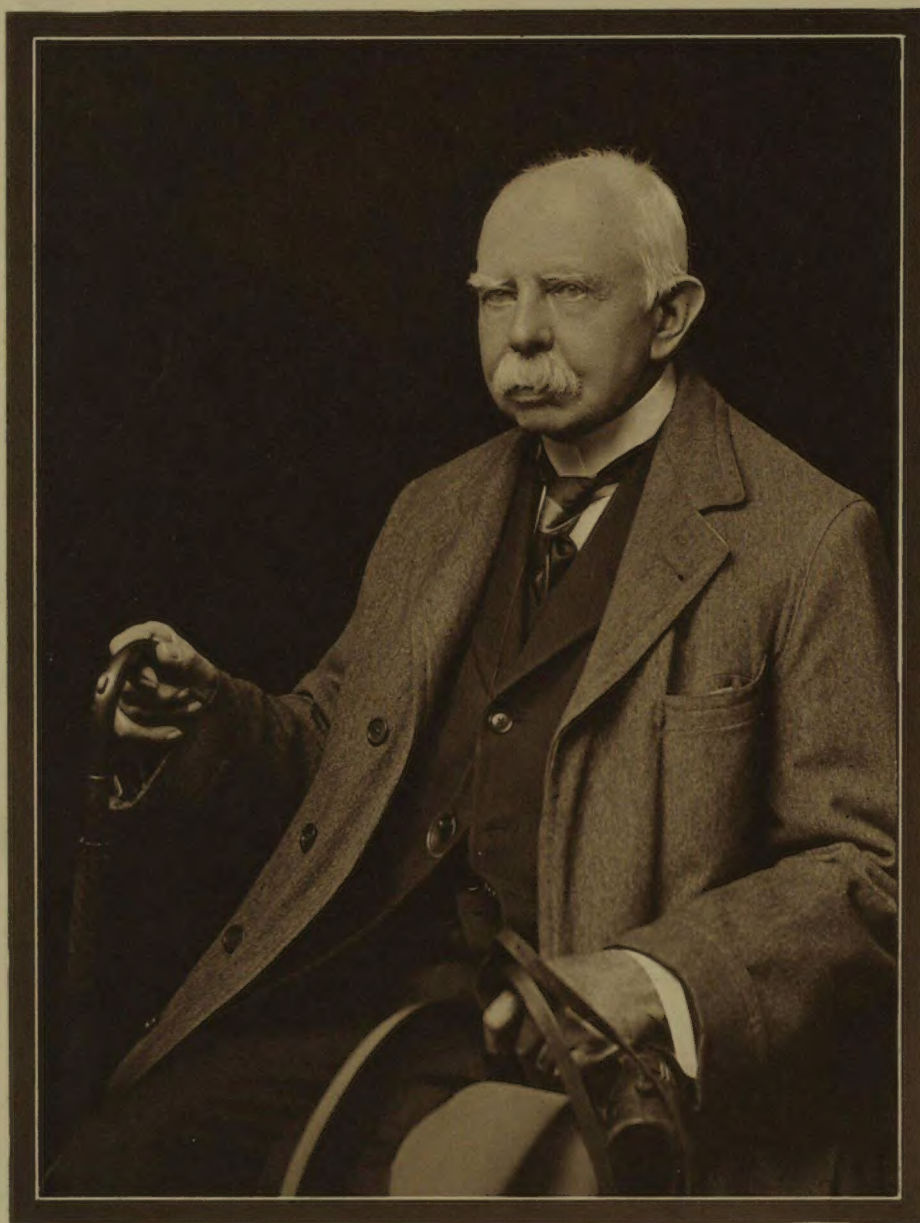
vocations are not often combined, and even less often enriched with the supernatural gift of prophecy, proper to the world's greatest prophet; but all are combined "in this slim-built, dark-featured, middle-aged man, who has made science a best seller." We are also gravely informed that "what Mr. Gernsback says in the line of scientific prophecy 'goes'—in America." Then follows a number of claims, which may quite probably be well founded, that he thought wireless telegraphy would be completed before it actually was completed, or believed that men might

will tell anybody of sufficiently acute judgment what practical problems men are likely to attack next, and in what department their success will probably be nearest. It would have needed no supernatural inspiration to say that television would be certainly attempted, and probably achieved, a long time before it had been, in the ordinary sense, achieved, or even attempted. It would need only a knowledge of the sort of ambitions that move the modern world, and the sort of problems that can, in fact, be solved by the modern scientist. The real criticism of this kind

of prophet is not that he could not predict what he doubtless did predict; it is not even that there is something rather showy and exaggerative about what he is now predicting. It is that he can only predict one sort of thing. Once suppose that the world for any reason wants any other sort of thing, and his prophecies all break down with a crash. It may or may not be true that we shall have "Transatlantic flights in eleven minutes within twenty years." But it would be exactly the same dull and narrow business if we had Transatlantic flights in two seconds within two years. It may or may not be credible that "it will be quicker then to reach New York than it is now to get by omnibus from the Bank to Victoria." But both journeys are equally at the mercy of those deeper and stronger forces of the mind whereby it is revealed to me, at the present moment, that I have no particular intelligent reason for going on an omnibus to Victoria, and no intelligent reason whatever for going to New York. Since, as a fact, on this sunny summer day, I would not get out of this chair in order to take one step into New York, it is irrelevant to explain to me how quickly I might get there.

In truth, the same power which makes such things prophetic also makes them prosaic. The same process of calculation which makes the thing more and more easy to do makes it less and less worth doing. If men do indeed concentrate only on certain material problems of machinery and locomotion, it will no doubt be possible to predict the probable solution of many problems that have not yet been solved. If, like the baby in the book, they care for nothing at the moment except seeing the wheels go round, we know enough of the nature of clockwork to know that the wheels could probably go round faster. But if the wandering fancy of the child should ever take a turn from wheels to wings, from dead things to living, from mechanical order to spiritual liberty, the whole basis of the calculation would be gone. Suppose the modern world developed a taste for something really and truly unfamiliar and unexpected: such as a decent code of good manners, or an enthusiasm for epic and heroic poetry, or merely a taste for sitting at home and thinking, instead of running about to all the places where thoughtlessness is described as thought . . . in that case the very

instruments of the scientific prophet would break in his hand, all his calculations of distance and direction would be thrown out; he would be like a navigator sailing in some topsy-turvydom of Einstein. His world can only go swiftly if it runs in a groove or on a rail—and goes on a narrow gauge.



A GREAT SOLDIER, A GREAT ADMINISTRATOR, AND A GREAT ENGLISH GENTLEMAN: THE LATE FIELD-MARSHAL VISCOUNT PLUMER.

Lord Plumer died at his London home on July 16, aged seventy-five. The King and Queen in their message of sympathy to Viscountess Plumer said that he would be remembered "not only as a distinguished commander in war, but as a great administrator." It was arranged that he should be buried in Westminster Abbey on July 20. He was born on March 13, 1857, and in 1876 joined the York and Lancaster Regiment. He served with distinction in Egypt (1884), in the Matabele and Mashona rising (1896), and in the South African War, after which he was promoted Major-General. In the Great War he did splendid work, as Commander of the Second Army, in the Second Battle of Ypres, and especially as organiser of the Messines offensive in 1917. Later he commanded the British contingent in Italy, but returned to France in March 1918, just before the great German onslaught, when the Second Army again defended the Ypres front. After the Armistice he commanded the British Army of Occupation in Germany. On his return home he received a barony and was promoted Field-Marshal. From June 1919 to 1924 he was Governor and Commander-in-Chief of Malta, and from 1925-28 High Commissioner and Commander-in-Chief in Palestine. In 1927 he unveiled the Menin Gate at Ypres. As a commander, Lord Plumer always won the love and confidence of his men, and as an administrator, both in Malta and Jerusalem, he allayed discontent and reconciled animosities by his tact, firmness, and sympathetic consideration.

fly before they actually did fly; hopes and guesses claimed for many people, and naturally gratifying to those who entertained them, but really no such staggering miracle or coincidence as is often supposed nowadays. A good general knowledge of science, or even a good general knowledge of social tendencies,



# THE QUEEN AS PATRON OF THE ARTS: HER MAJESTY AT CAMBRIDGE.

PHOTOGRAPH BY HILLS AND SAUNDERS, CAMBRIDGE.



## HER MAJESTY THE QUEEN PHOTOGRAPHED IN THE FITZWILLIAM MUSEUM BEFORE A PICTURE OF CAMBRIDGE PRESENTED BY HERSELF: A PORTRAIT TAKEN DURING HER INFORMAL VISIT.

Her Majesty the Queen, whose interest in the arts and the crafts is proverbial, is a constant patron of museums, picture galleries, and the show-rooms of dealers in antiques. In London her concern with such matters is much in evidence, and it is the same wherever she goes, whether it be to city, town, village, or countryside; for she is an ardent and most knowledgeable collector and, what is better, one with keenly discriminating taste. It is not surprising, therefore, that when her Majesty paid an informal visit to Cambridge the other day

she should spend a while in the Fitzwilliam Museum, where this photograph was taken, appropriately enough with a picture she herself had presented as background. On the occasion in question, her Majesty lunched with Mr. A. B. Ramsay, the Master of Magdalene College, and Miss Ramsay; went to King's College, where the Provost, the Rev. A. E. Brooke, showed her round the chapel; and then went to the Fitzwilliam Museum, where she was received by Dr. Sydney Cockerell, the Director, and Mr. Will Spens, the Vice-Chancellor.



"BRING 'EM BACK ALIVE"—AS MOVING PICTURES  
AND FOR EXHIBITION IN ZOOLOGICAL GARDENS.



INTERESTED IN THE INTRICACIES OF A MOVING-PICTURE APPARATUS: A YOUNG ORANG-UTANG, CAPTURED AND TAMED IN FRANK BUCK'S CAMP—AN ANIMAL WHICH, IN ITS YOUTH, MAKES AN ATTRACTIVE AND INTELLIGENT PET.



AN ANIMAL WHOSE FAVOURITE MODE OF ATTACKING ITS PREY IS TO SPRING UPON IT FROM AMBUSH IN THE TREES: A MAGNIFICENT STUDY OF A LEOPARD.



THE LORD OF THE JUNGLE ADOPTING A BUSE WHEN CHALLENGED BY A WORTHY OPPONENT: A BENGAL TIGER WADING DOWNSTREAM TO AVOID LEAVING A SCENT WHILE BEING PURSUED BY A BLACK PANTHER.



ONE OF SEVERAL SPECIES OF WILD FIG FOUND IN MALAYIA: LONG-SHOULDERED BORNEAN WILD FIG (*FICUS BACCATA*) FEEDING IN A CLEARING, PHOTOGRAPHED BY THE VAN BEUREN—BUCK EXPEDITION.



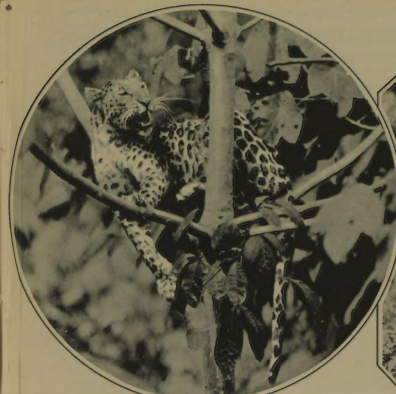
AN AMAZING SIGHT, SUCH AS FEW HAVE WITNESSED, MUCH LESS PHOTOGRAPHED OR FILMED: A FIGHT BETWEEN A PYTHON AND A CROCODILE—THE GREAT SNAKE TWIRLED ROUND ITS VICTIM, WHICH IT EVENTUALLY KILLED.

Before long the British public will have the opportunity of seeing a new wild animal film which, judging from the advance reports and from the "stills" which we reproduce here, appears to be more sensational than anything of its type shown before. Every foot of "Bring 'Em Back Alive" is "guaranteed genuinely made in the jungle." Mr. Frank Buck, who made this Radio-Pictures film, has been singularly successful in recording the fierce battles, so seldom witnessed by the human eye, between wild creatures that are fairly evenly matched. The film is reported to include a fight between

a 30-foot python and a Bengal tiger, occupying nine minutes on the screen; the capture of a black panther by a crocodile; a desperate battle between a tiger and a black panther; the invasion of native villages by man-eating tigers; and an astonishing fight, illustrated by one of our photographs, between a python and a crocodile. It is interesting to read of the methods Mr. Buck used to obtain these remarkable effects. "The fight between a



ONE OF THE METHODS BY WHICH FRANK BUCK, WHO MADE "BRING 'EM BACK ALIVE," HAS SUPPLIED THE "ZOO" OF THE WORLD: "ASSISTING" A PYTHON TO ENTER A CAGE TRAP BY MEANS OF A FORKED STICK.



A PICTURE TAKEN IMMEDIATELY BEFORE THE LEOPARD'S FIGHT WITH A WATER-BUFFALO—ONE OF THE REMARKABLE JUNGLE BATTLES OF "BRING 'EM BACK ALIVE."



AN ADULT PROBOSCIS MONKEY (*NASALIS LARVATUS*) FROM BORNEO: A CREATURE WHICH, WHEN YOUNG, HAS A MUCH SMALLER AND MORE RETROUSSED NOSE, AFTER THE FASHION OF AN ADULT ALLIED SPECIES NATIVE TO TIBET.



"BRING 'EM BACK ALIVE," HAS SUPPLIED THE "ZOO" OF THE WORLD: A CAGE TRAP BY MEANS OF A FORKED STICK.

Bengal tiger and a black panther grew out of the straying of a baby elephant from the herd. A black panther caught the scent, went in pursuit, and doubtless would have killed had not Frank Buck and his native boys rescued the baby. But the panther had tried to invade the tiger's hunting territory, which was a challenge the tiger could not ignore. Knowing that there could be only one settlement of the feud, a ferocious battle, Frank

BY A HUNTER OF BIG GAME WHO NEVER KILLS:  
REMARKABLE RECORDS FROM MALAYAN JUNGLES.



ADOPTED BY FRANK BUCK'S CAMP AS A PET: A BABY ELEPHANT WHICH STRAYED FROM ITS HERD AND WAS RESCUED BY FRANK BUCK—HAVING BECOME THE BONE OF CONTENTION BETWEEN A TIGER AND A BLACK PANTHER.



A FINE STUDY OF A BENGAL TIGER AT A DRINKING-HOLE: A PHOTOGRAPH TAKEN IMMEDIATELY BEFORE THE TIGER WAS ATTACKED BY A BLACK PANTHER WHO HAD INVADDED HIS TERRITORY.



AN ASTONISHING JUNGLE BATTLE, WHICH OCCUPIES NINE MINUTES OF THE FILM: A TIGER FIGHTING A 30-FT. PYTHON, WHICH WAS FINALLY WORSTED—THE GREAT CAT ROLLING OVER TO ENJOY THE SNAKE'S CRUSHING COILS.

Buck and the camera crew lay in wait for two weeks, stalking one or other of the beasts in order to be on hand for the big fight." The film also reveals Mr. Buck's methods of capturing wild animals for show purposes. Described as "a big game hunter who does not kill," he has trapped wild animals of many kinds for zoological gardens and menageries, and has supplied big game (especially the large cats) to many of the world's "Zoo." The Van Beuren—Buck Expedition started from Singapore and made the film in the jungles of Malaya and the East Indies.



## A HIGHLAND FORTRESS RE-RISEN FROM MEDIAEVAL RUINS:

THE CASTLE OF EILEAN DONAN REBUILT IN ITS ANCIENT FORM; AND OTHER ROMANTIC STRONGHOLDS OF THE WEST HIGHLAND CLANS.

By M. E. M. DONALDSON. (See Illustrations opposite.)

AT that point of the highway to Skye where cars cross the ferry at Dornie in Ross-shire, a most remarkable reconstruction of a mediæval castle has just been completed for occupation. This is Eilean Donan Castle, to which Lieut.-Col. MacRae-Gilstrap, successor of a long line of MacRae constables of the castle, invited a clan gathering for July 22, to unveil a memorial to his clansmen who fell in the Great War. The original thirteenth-century fortress of the Mackenzies of Seaforth, standing on a rocky islet where Lochs Duich, Alsh, and Long meet, was but a picturesque ruin when, in 1912, Colonel MacRae-Gilstrap acquired it. The old building was blown to pieces by English frigates in 1719, during the aftermath of the Rising of the '15, on the last occasion when foreign invaders fought on British soil. The result of nearly twenty years' labour at Eilean Donan (illustrated on this page) is a triumph of art in every respect, combining harmoniously all the essential features of a mediæval castle with such modern conveniences as electric light and central heating. A fine bridge now connects the castle with the mainland at Dornie.

Though other castles dispute it, Dunvegan (illustrated opposite), the noble and imposing seat of the Macleod chiefs on the east coast of Skye, claims to be the oldest inhabited castle in Great Britain. But whilst its learned and accomplished historian, Canon R. C. Macleod, the chief's brother, gives reasons in support of his view that both the sea-gate and the keep, the oldest parts of the castle, were built about the end of the ninth century, the Report of the Royal Commission attributes them to the fifteenth, and the Fairy Tower to the sixteenth century. Whatever the age of the oldest parts of the castle, with its fascinating sea-gate, its bottle-necked dungeon (the lower part of which is excavated out of the solid rock), its priceless relics, the extraordinary number of bloodcurdling and other historic incidents, including famous visits, associated with it, Dunvegan remains one of the most romantic of all Highland castles.

Of Duntulm Castle, further north in Skye, the later seat of the Macdonalds of Sleat, the island rivals of the Macleods, but the scantiest fragments remain. There are, however, as many gruesome incidents of Highland history associated with Duntulm and its three *cnocs* (hills)—of judgment, of counsel, and of hanging—as there are with Dunvegan. In the old clan days, here, as elsewhere, it was on such *cnocs* that the chief sat in state, dispensing respectively thereon justice, advice, and punishment.

The ruin of the principal seat of the renowned head of *Clann Cholla* on Eilean Finlaggan, Islay, is even more complete than Duntulm. In view of the fact, however, that Macdonald of Islay was not only head of this great clan confederacy of all the different families of Macdonald, but Lord of the Isles, Finlaggan Castle cannot be passed over. For the West Highland and Island clansmen looked upon the Lord of the Isles, as opposed to the King of the Lowland Scots, as their sovereign ruler. On Eilean Finlaggan was the stone, having a footprint cut out on it, on which Macdonald was inaugurated Lord of the Isles by at least one bishop and seven priests, with much solemn ritual and many ceremonies. When the Lordship of the Isles was forfeited to the Crown by James IV., the style was conferred upon the heir to the throne, and in consequence at the present day is held by the Prince of Wales. Besides the extraordinary tradition that Richard II. of England, escaping death in Pontefract Castle, fled for refuge to Finlaggan; there are many authentic incidents in Highland history connected with this notable stronghold.

A few years ago, Castle Tirrim, the ruined fourteenth-century fortress of the Macdonalds of Clanranald, which is illustrated opposite, was purchased by a gentleman living in the U.S.A. who claims to be a descendant of a cadet family of this clan. The blocked-up interior has been thoroughly cleared by excavation, and the stonework of the castle has been made entirely secure. Situated most ideally and beautifully on a rocky islet on the shore of Loch Moidart, Inverness-shire, this castle was set on fire by the orders of the chief, "Red Allan," before he set out to join the '15.

A keep so completely restored exteriorly that only interior fittings would be necessary to render it habitable is that of Kinlochaline, in Morvern, Argyll, which is also illustrated on the opposite page. Tourists in the Highlands who have sailed northwards up the Sound of Mull may,

shortly after passing Duart Castle, Mull, on the left, and Ardtornish on the right, put in to Lochaline Pier, also on the right. Kinlochaline Castle, though a very small fifteenth-century keep, is, architecturally, both in structure and in details, one of the most complete and interesting in the West Highlands. It is also, like most of these castles, most beautifully situated on a commanding rocky eminence, and the chiefs of Clan MacInnes were probably the hereditary constables of this castle, probably a stronghold of a branch of the Macgillivray clan. From top to bottom of the keep both original and curious features are to be found. On the ground floor is a strange pit built within a recess—probably, despite other conjecture, associated with the power of "pit and gallows" which in old days every chief possessed. At Kinlochaline, on the landing of the banqueting hall, a stairway in the thickness of the wall

blocked up with secondary buildings of the eighteenth century, is architecturally of little interest, but historically Mingary is notable as the fortress where King James IV., both in 1493 and 1495, held his Court to receive the submission of such Highland chiefs as would forswear their allegiance to the Lord of the Isles. The castle also figures in a Spanish attack in the days of the Armada, and in the Covenanting wars, when the Covenanters were made to realise, as indeed wherever they showed face in the Highlands, that they were the reverse of welcome visitors.

Another thirteenth-century keep is Castle Stalker (illustrated on the opposite page), Appin, Argyll, first the stronghold of the Stewarts when Lords of Lorne. When subsequently that Lordship was obtained from them by trickery, and the Stewarts were left with Appin only of all their wide domain, Duncan, the chief, repaired this "castle of the falconer" as a hunting-seat for his kinsman, James IV. No castle is more picturesquely situated, nor more picturesque architecturally. It stands a little way out from the shores of Loch Linnhe, on a grassy islet, and though, like most of the castles mentioned, it is roofless, it is in a very good state of preservation. Access to the keep, as also at Castle Donan and Kinlochaline Castle, is by a stone stairway to the first floor. These have all probably replaced an original wooden stairway or ladder which, since it could be pulled up inside or lowered as occasion required, would provide greater immunity from attack than a permanent stone staircase.

To the tourist, undoubtedly the most familiar of all old Highland fortresses are the ivy-covered remains of the Castle of Dunollie, which, whether one gains Oban by land or by sea, stands out as its most picturesque landmark. It is the fifteenth-century successor of certainly four successive early forts, and was the seat of MacDougalls when they were the original Lords of Lorne. The present chief of Clan Dougall lives in a modern residence under the shadow of his old castle. He is all too rare an instance of a Highland chief still living in his own territory, from which his proper English style—MacDougall of Dunollie—is derived.

Dunollie was not the only stronghold of the chiefs of Clan Dougall. On a wild rocky promontory, at the south corner of the island of Kerrera that shelters Oban Bay, stands Gyle Castle (illustrated on the opposite page). This fortress, still owned by MacDougall, is a very fine specimen of architecture occupying the full width of a plateau of rock standing high above the sea. The main structure of the castle—which dates from the end of the sixteenth century—still shows, besides a fine corbelled bartizan, a beautiful window standing out on three stepped corbels; cable moulding; and carvings. Inside one of the rooms of the tower, draining into the flue of a projecting *garderobe*, is a stone sink—a unique feature in a West Highland castle. The famous MacDougall heirloom, the Brooch of Lorne, snatched from Robert the Bruce's mantle, was originally kept in Gyle Castle. Thence it was stolen when the castle was captured and burnt by the Covenanting General Leslie, incited to this and an indiscriminate slaughter of MacDougalls by a Covenanting preacher. Happily, the priceless brooch (which, incidentally, has a reliquary under its crystal) was, after a series of adventures, recovered, and is now once again in the chief's possession.

Inverlochy Castle, near Fort William, Inverness-shire, is given, in conclusion, as a rare example of a Highland castle showing architectural features characteristic of the great Edwardian castles of England. It has, like the latest work at Pevensey, its walls of enceinte strengthened by four round towers at each angle. It is curious in having entrance gateways opposite each other in the north and south walls, each guarded by a portcullis. Although in the vicinity of the castle two battles were fought, in connection with the castle itself there is only one tradition. According to one account, *Iain Lom*, the celebrated Gaelic bard, and the first and only Gaelic Poet Laureate (appointed by Charles II.), watched the battle between the great Montrose and the Covenanters from the vantage point of one of the towers. Certain it is that on this occasion, he, a fierce warrior as well as a bard, was only an onlooker, in order, as he himself said, to chronicle the battle. To the impassioned heroics of his famous "Day of Inverlochy" has been attributed an enduring influence in attaching the Highlanders so staunchly to the Stewart cause.



EILEAN DONAN CASTLE (ROSS-SHIRE) BEFORE RESTORATION: THE RUINS OF THE THIRTEENTH-CENTURY STRONGHOLD OF THE MACKENZIES OF SEAFORTH, DESTROYED BY ENGLISH FRIGATES IN 1719, DURING AN ACTION SUBSEQUENT TO THE INVASION OF THE OLD PRETENDER.

which, after a short ascent, divides into two, is a curious feature. One part, continuing to ascend, gains the battlements, and the other, descending, reaches the hall again. On the battlements—where in times of peace the kitchen was often situated—is to be found a fireplace, conveniently placed near the projecting machicolation that commands



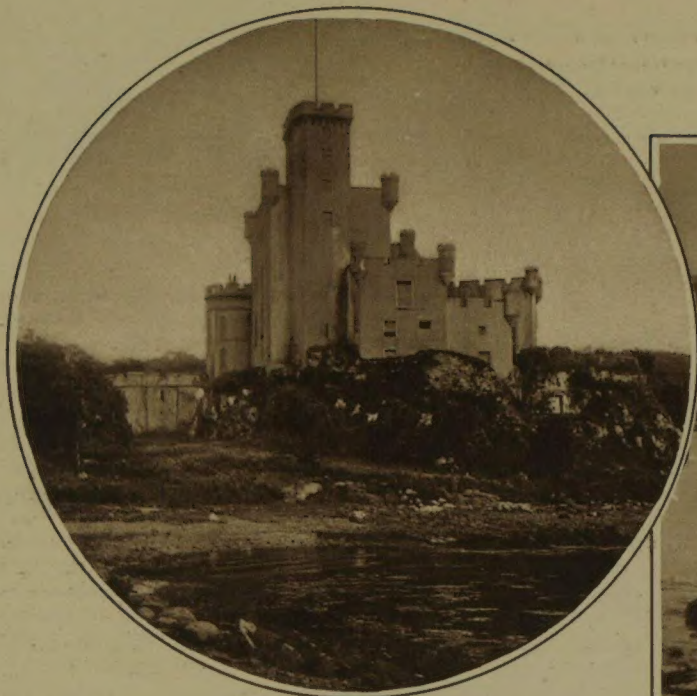
EILEAN DONAN CASTLE AS IT APPEARS AFTER REBUILDING: AN ANCIENT STRONGHOLD NOW RESTORED TO ITS ORIGINAL FORM, ON A ROCKY ISLET AT THE JUNCTION OF LOCHS DUICH, ALSH, AND LONG, WITH SKYE IN THE DISTANCE; AND IN THE FOREGROUND THE NEW BRIDGE TO THE MAINLAND.

the doorway below. For when boiling oil and lead were used in times of siege, the means of heating them required to be close at hand. From the battlements, the outlook in every direction is nothing short of enchanting.

Ardnamurchan, Argyll, is a peninsula that may be said to neighbour with Morvern, and in Mingary Castle (illustrated opposite) it has a thirteenth-century fortress, anciently the seat of the MacInnes of Ardnamurchan, in many respects similar to that of Castle Tirrim. It also is incorporated with its rocky base, and also in its construction follows the shape of the rock on which it is built. Like Castle Tirrim, too, the walls that face the open sea, from which came practically all attacks, are windowless. The main gate, as it was also at Dunvegan, is the sea-gate, since, for sea-going clans like the Macleods and these MacInnes, the galley was the chief means of transport. Now the castle,



# "BY THE SHORES OF OLD ROMANCE": HISTORIC WEST HIGHLAND CASTLES.



CLAIMED TO BE THE OLDEST INHABITED CASTLE IN BRITAIN: DUNVEGAN (SKYE), WHERE DR. JOHNSON STAYED ON HIS "TOUR TO THE HEBRIDES."



A THIRTEENTH-CENTURY STRONGHOLD OF THE STEWARTS OF APPIN, AT APPIN, ON LOCH LINNHE, IN ARGYLL: CASTLE STALKER, WHICH, THOUGH ROOFLESS, IS IN AN EXCELLENT STATE OF PRESERVATION.



CASTLE TIRIRM, THE RUINED STRONGHOLD OF THE MACDONALDS OF CLANRANALD, ON LOCH MOIDART: A FOURTEENTH-CENTURY FORTRESS, BOUGHT AND RESTORED BY A DESCENDANT FROM LOS ANGELES.



MINGARY CASTLE—A RUIN OVERLOOKING THE ATLANTIC COAST: THE SEAT OF THE MACIANS OF ARDNAMURCHAN; WHERE JAMES IV. OF SCOTLAND TWICE SUMMONED THE ISLAND CHIEFS TO MEET HIM, IN 1493 AND 1495.



GYLEN CASTLE, ON THE ISLAND OF KERRERA, OFF OBAN: A LONELY RUIN—ONCE THE STRONGHOLD OF THE CHIEFS OF CLAN DOUGALL.



A GRIM HIGHLAND FORTRESS RECENTLY RESTORED, IN ITS ORIGINAL FIFTEENTH-CENTURY STYLE: KINLOCHALINE, IN MORVERN, ARGYLLSHIRE.

By the sad work initiated by the Duke of Cumberland and his redcoats, and by the "Pacification of the Highlands," Scotland was robbed of much that was picturesque. Nor has she been greatly assisted by certain of the romantic novelists and a good few of the many tourist's hand-books. The glamour of the Highlands has been somewhat dimmed by the clamour of the sightseers and turned to a commonplace. But one has only to travel through Inverness or Argyll in a sympathetic and unhurried frame of mind to sense the strangeness of the country. Its fierce convulsive history obtrudes itself into the present. Nature herself seems to spread a gentle melancholy; as though intent on preserving the weird traditions of the Highlands from the advance of industrialism by rocks and

mountains, inhospitable moors and bogs, and treacherous gulfs. The castle at Dunvegan is so haunted by the spirit of the past that they say that no grown man from the village will go past it at night. Here is kept the "Fairy Flag" of the Macleods, which was to be waved three times when the clan was in dire necessity. It is strange to think of a confirmed town-dweller like Dr. Johnson visiting so desolate a spot; yet so he did during his famous "Tour to the Hebrides" with Boswell. The fourteenth-century fortress of the Macdonalds of Clanranald, Castle Tirrim, was purchased a few years ago by a citizen of the United States who claims to be a descendant of one of a cadet branch of this clan, Mr. J. Wiseman Macdonald, of Los Angeles.





## THE WORLD OF SCIENCE.

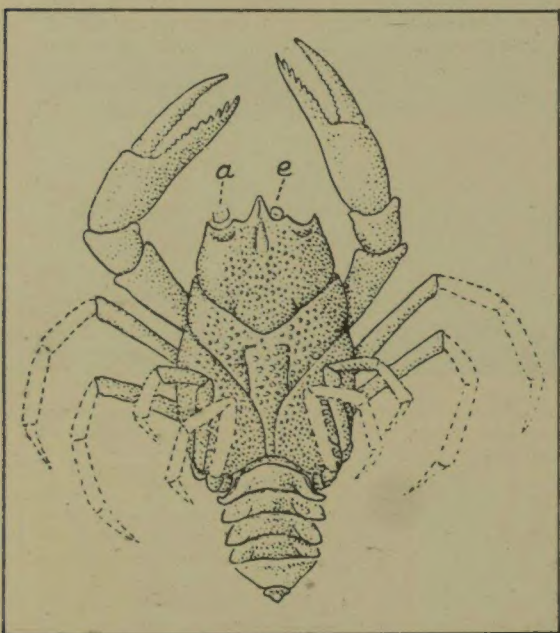


### THE EARLIEST-KNOWN CRABS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A FEW days ago I was shown the fossil remains of a very primitive type of crab which had just formed the subject of a laborious and careful analysis by Mr. T. H. Withers, of the Geological Department of the British Museum. It indeed needed an expert to give meaning to these fragments, and finally to demonstrate the precise place which must be assigned to this creature among the crustacea. For it is not merely a primitive type. It is, up to the present, he contends, the earliest-known crab, dating back to the lowest part of the Lower Lias; that is to say, somewhere round about six to nine million years ago! But to say that it is the earliest-known crab is not to say that it is the earliest-known crustacean. For this carries us back millions of years to the Cambrian times—in short, the earliest fossiliferous rocks.

We cannot gain any real conception of such vast measures of time as sixty million years. But assuming their accuracy, so far as we can estimate in terms of years—an error of a million years or so won't matter much—one very striking fact emerges when we come to examine these fragments of the "oldest inhabitants." We find them already recognisable types—crustaceans, molluscs, or echinoderms, as the case may be. They come before us like "priests after the order of Melchizedek." How vast a period of time must have gone in "the making," so to speak, of these creatures! They must all have had ancestors far simpler and more primitive in structure. The types ancestral to these, living in pre-Cambrian days,



1. ILLUSTRATING A MISSING LINK AMONG THE CRUSTACEANS!—A RECONSTRUCTION OF *EOCARCINUS PRÆCURSOR*, A FOSSIL CRAB WHICH LIVED SIX, OR EVEN NINE, MILLION YEARS AGO, AND UNITES CERTAIN CHARACTERISTICS OF CRABS AND LOBSTERS.

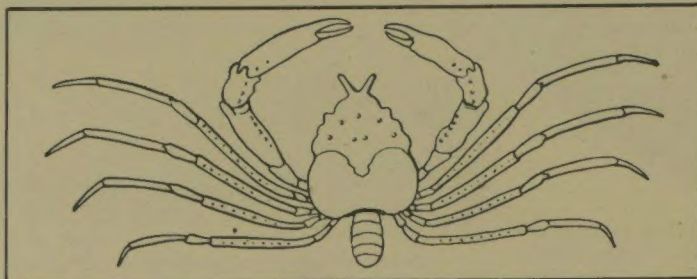
This reconstruction was made by Mr. T. H. Withers, of the British Museum of Natural History, after a very careful study of a number of fossils—all more or less fragmentary, but each supplementing the other. The carapace, or head-shield, it is to be noted, is conspicuously longer than it is broad. It is, in fact, more "lobster-like." *Eocarcinus* had, however, no tail-fin, being unlike a lobster and like a crab in this.

with all other living types of that period, were wiped out of the records of the rocks by great volcanic convulsions of the earth, whereby the earlier sedimentary formations were transformed by heat into granite and other igneous rocks.

The most primitive of known crustacea, *Burgessia* and *Prolocaris*, were evidently related to those most remarkable of living crustaceans, *Apus* and the fairy-shrimp (*Chirocephalus*). These are creatures whose eggs are drifted about and deposited in the most erratic fashion, so that the full-grown animal appears in the most unexpected places—even in puddles of water by the roadside! They are distributed, probably, in mud carried on birds' feet, from one distant area to another. When the bird goes to drink or bathe in the puddle, or at the edge of some pond, as the case may be, the eggs are washed off their feet and a new colony is founded.

To give even a brief outline of the various types of classification of the crustacea would trespass too greatly on the space at my disposal just now. Hence

I must pass forthwith to the new crab, *Eocarcinus*, with which I began. Herein we have one of those curiously interesting and instructive types which afford us insight into the trend of evolution, whereby we may trace the origin of two or more types from a common stock. The group on which attention, for the moment, is to be focussed is that known as the



2. A RESTORATION OF AN ALLY OF *EOCARCINUS*, THE FOSSIL CRAB RECONSTRUCTED AT THE NATURAL HISTORY MUSEUM YEARS AGO: AN ILLUSTRATION SHOWING (BELOW) THE ABDOMINAL SEGMENTS GREATLY REDUCED IN SIZE, COMPARED WITH THOSE OF *EOCARCINUS*.

(After H. Woodward.)

"Decapoda," of which the crab and the lobster may be taken as standards of comparison. In the lobster we find a great head-shield, or carapace, overhanging the walking-legs, succeeded by a series of broad bands, one behind the other, and capable of great flexibility. These encase the abdomen. Under these bands we find the "swimmerets," or swimming-legs, whose movements can be easily seen in the swimming prawn in an aquarium. And these bands are terminated by laterally extended plates to form the "tail-fin."

There are certain well-defined grooves on the carapace which must be made note of. The first of these, known as the "cervical groove," crosses the carapace transversely, and marks the division between the "head" and the area which bears the chelæ, or "nippers," and the walking-legs. The second constitutes a pair of grooves, though a short pair, running from the cervical groove backwards and separated from each other by a moderately broad space. These two grooves indicate the division between the underlying gill-bearing area and the central area which covers the heart. In the crab this carapace has greatly changed in form, since it is much broader than long—exactly opposite to the carapace of the lobster. But, more than this, the abdominal segments are bent downwards and forwards under the carapace, so as to be quite invisible from the upper surface. This "tucking up" of the abdomen has been brought about by a great reduction in its size.

In *Eocarcinus præcursor*, Mr. Withers points out, we have the earliest-known crab. And a singularly interesting creature it is. For it illustrates, in a very striking way, one of those "missing links" about which some people seem always to be asking, yet fail to recognise when they see them. For the difference between what we may call the typical lobster group and the group formed by crabs is that in the former the "head-shield" is emphatically longer than broad, and is succeeded by a number of broad, semi-circular, jointed plates covering the abdomen and terminating in lateral plates to form a tail-fin. In the typical crab the carapace is much broader than it is long, and the abdomen appears to be wanting. But examine the under-surface of the body and you will find it in the form of a triangular flap, formed of separate pieces and pressed down close to the body. If this flap is pulled up, the "swimmerets," so conspicuous in the lobster, will be found.

Now, in *Eocarcinus* (Fig. 1), it will be noticed, the deeply-grooved carapace is still much longer than broad, and the abdomen still projects backwards beyond it. But there is no tail-fin. Here, then, we have the crab "in the making." We find the completion of the transformation in our "spider crabs" of to-day, and an intermediate step in *Paleinachus longipes* of the Oolite—still within the Jurassic period—for herein the abdominal segments are more reduced. Of the spider-crabs there are now innumerable species, displaying an astonishing variety of forms. But those who are hunting in rock-pools during the summer holidays may find a quite typical example of the tribe. But they must hunt in pools where there are nooks and crannies overgrown with red seaweed. And this material the crab uses to cover himself, fixing the

weed to spines on his back, so the hunter will need sharp eyes. But these spider-crabs are interesting also for the fact that they form the most primitive type of "true crabs."

If I had my way, I would call these fossil types "dawn crabs." For they are crabs, to all intents and purposes, but the abdomen, though greatly reduced and without a tail-fin, is not drawn up under the body as it is in all existing species of crab. In these, however, as, for example, in our common shore crab (*Carcinus*), during one of its larval stages—the "Megalopa" stage—we find a large carapace and a backwardly-projecting abdomen, with no tail-fin, thus showing, in the course of its individual development, a stage which was the permanent adult condition in its fossil ancestor, *Eocarcinus*.

It might seem, at first sight, that there is nothing of any very special interest about these fossil crabs, which, traced from their earliest beginnings through the ages to the species which have survived till to-day, display a most bewildering array of forms—spiny and smooth-shelled, long-legged and short-legged, some with great "nippers" and some without, and so on. But they reveal some astonishing life-histories, which, in their main outline, could scarcely, in these ancient fossils, have differed much from those of to-day. The fossil crabs, however, give occasion for some profitable thinking when we reflect that the crustacea are older, by a million years or so, than the first of the most primitive of the vertebrates. For a million years they and their fellow-invertebrates of various types held the seas. Try and imagine all the oceans of the world without a single fish. And on the land, life was poorer still. Then came the fish, and, long ages later, the sea-dragons—*Ichthyosaurus* and *Plesiosaurus*, and later still, whales. Since man has taken possession of land and sea, life has become much harder for the "lower orders" of creation. Many he has wiped out, and many more are on the verge of extinction owing to his remorseless slaughter. Among the "beasts that perish" there has been none so relentless, so ruthless, so callously indifferent as he. He is the only one of all forms of life capable of grasping the glories and wonders of plants and animals—yet, for the most part, these things "simply do not interest him"!



3. "RAW MATERIAL" FROM WHICH THE FORM OF THE "DAWN CRAB" WAS DEDUCED: TWO FRAGMENTARY FOSSIL SPECIMENS OF *EOCARCINUS*.

The fossil on the left is fairly complete. The hinder abdominal plates behind the carapace are large and can be seen at A. The carapace of the second is seen above on the right at B. Other fragments in the Museum Collection show the chelæ, or "nippers," and the walking-legs.



## A KING'S MIDGET, RENT-EARNING CITY—WITH PLOTS LET TO COURTIER'S!

As our readers will recall, we published in last week's issue a double-page of photographs showing a man-high village of miniature buildings constructed in the Pyrenees to preserve vanishing types of architecture. On this page is illustrated a similar Lilliputian city in Siam, built, however, for very different purposes. The late King Rama VI. of Siam, whose brother, the reigning monarch, succeeded him in November 1925, desired a new palace a little out of Bangkok, where he might enjoy more peace and freedom than at the old Emerald Palace on the River Menam. To the new palace was added, at the King's command, a garden—a unique and fantastic garden, which may best be described in the words of one of the few Europeans who ever saw it—almost certainly the only person who ever photographed it. "I stepped forward over a tiny bridge exactly the width of my feet placed side by side, and into a boulevard whose shapely trees reached half-way to the knee. I stared into a midget market; a few feet beyond it were a monastery and school. Noble mansions of doll's-house proportions stood each in their own demesne, trim and true to life. Streets with shops intersected each other. Ten-inch canals ran parallel with the roads. Beautiful public gardens, the size of a card-table, blazed with flowers.

*[Continued below.]*



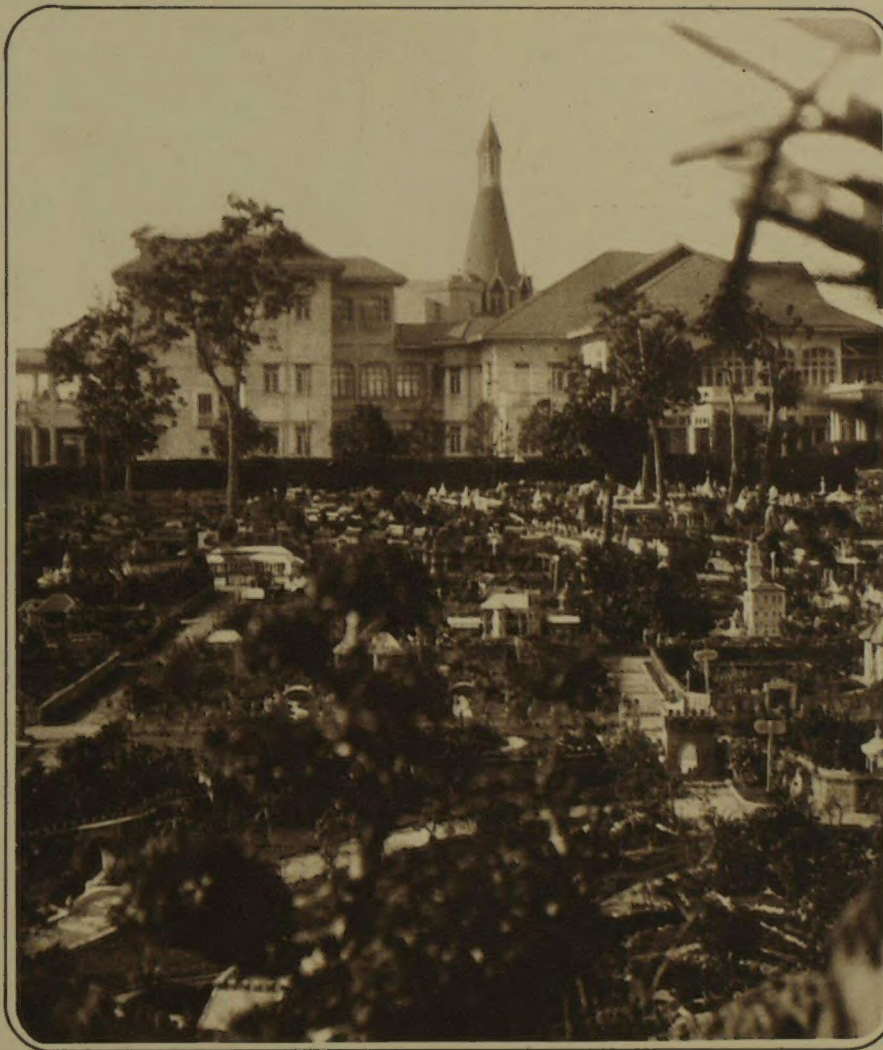
A MINIATURE CITY IN THE PALACE GARDEN OF THE LATE KING RAMA VI. OF SIAM: A 'LILLIPUT, BUILT TO SCALE; WITH CERTAIN OF ITS HOUSES ON SITES LEASED TO COURTIER'S FOR £100 A YEAR—OR MORE WHEN HIS MAJESTY WAS SHORT OF FUNDS!



A SITE CONVERTED INTO A HOTEL IN 1926 AND ITS MODEL CITY DEMOLISHED: THE "NEW PALACE," BUILT BY THE LATE KING OF SIAM A LITTLE WAY TO THE NORTH OF BANGKOK.

*[Continued.]*

... There were to be seen the Mint, the race-course, a theatre, the hospital, the Cosmopolitan Club in the distance. Some of the houses, fully furnished, were fitted with electric light." Such was the King's Dream-City—a quarter of an acre laid out for his delight; but perhaps even more remarkable was the very practical use to which it was put. "Courtiers, wishing for the royal favour, might lease a few feet of this diminutive area, for a thousand or more ticals a year [about £100]. If his Majesty needed money he raised the rents. The lessee had to build on the plot a replica of his own dwelling or of his ideal house. It



STREETS, BUILDINGS, AND GARDENS ON A MINUTE SCALE, LAID OUT TO BE THE DELECTATION AND SOURCE OF INCOME OF A KING: A VIEW OF THE SIAMESE LILLIPUT, WHICH IS NOW NO MORE.

had to be furnished in every detail, the garden had to be perfectly kept and desirable in the King's eyes. Every three months the royal landlord made a tour of his city, and if anything displeased him he planted a black flag in the offending garden, when the courtier had to see that alteration speedily followed. Once, when the tour of inspection was made, the King considered that the slope from the gateway to the front door of a mansion was too steep for these days of motor traffic. So the royal command was 'Change the gradient!' And the courtier was left to rack his brains as to how to do it in the very small space available."



# THE ENEMIES OF SOCIETY.

BEING AN APPRECIATION OF

"TWENTY THOUSAND YEARS IN SING SING": By LEWIS E. LAWES.\*

(PUBLISHED BY CONSTABLE.)

THE first sensation of the English reader of this book will be one of astonishment at the institution over which Mr. Lawes holds sway; and he may have difficulty in restraining certain satirical impulses, which, however, he will desire to suppress in view of the author's obvious sincerity.

Mr. Lawes has been Warden of Sing Sing for twelve years. Owing to the influence of politics (which are still a scourge of all prison administration in America), no Warden in the preceding twenty years had succeeded in retaining office for more than eleven months. Under Mr. Lawes, there has at least been continuity of policy, and that policy has been consistently humane. At first sight, its humanity would seem to result in certain startling expedients of discipline. We read, for example, of a system of self-government among the inmates of Sing Sing by means of a "Mutual Welfare League." When Mr. Lawes came into office, elections of an extremely energetic nature, resulting in marked activity in the prison infirmary, were held periodically: we even learn that "during election periods large posters hung conspicuously throughout the prison yard and in shops and offices. 'Vote for' signs were in evidence." Party politics, with all their more sinister accompaniments, held high and permanent revel. "Incidents such as these," says Mr. Lawes gravely, "might be all right on the outside. People are more or less accustomed to sharp political practices. *In prison they are out of place.*" (The italics are ours.) The more controversial activities of the League were therefore restrained; but its Mutual Welfare continues beneficently. There is a prison newspaper, which, we are informed, "has achieved fame of a sort in the outside world as a well-edited sheet." There are radio earphones in the cells. There are moving pictures twice a week. There is a library of 15,000 volumes, "arranged on the steel shelves, all catalogued and indexed."

Casual references throw unexpected side-lights on the possibilities of prison life: thus we hear in passing of "the beauty of a girl whose photograph adorned a prisoner's desk." There are innumerable education courses and "correspondence courses." Relations between the Warden and his charges seem to be of the breeziest kind, and a convict is apparently always addressed by his Christian name. Disciplinary methods, as well as personal intimacies, may be unconventional. "As I passed through one of the buildings a voice called an uncomplimentary remark. The silence that followed was eloquent. I stopped in the centre of the shop. 'If the man who said that has any guts, he'll step up and repeat that to my face,' I said. 'I won't deal with him as the Warden, but man to man fashion.' No one stirred." We are informed that prisoners occasionally contrive somehow to manufacture a "Home Brew" "that can kick one all the way to Paradise Lost." As for more innocent amusements—"We walk leisurely through the yard. No officer is with us. Prisoners greet us respectfully. Men sit in the shade or in the sun as suits their individual preferences. Here is a group playing a game of dominoes, one of Sing Sing's favourite pursuits; there is another group intent on a chess game. Now and then we see a pair of elderly prisoners, especially Italians, throwing bocci balls; on another patch of barren ground several men have improvised a miniature golf-course where they play at golf with crude sticks and hard rubber balls. . . . We stroll on to the athletic field. It presents a riot of action and colour. Two shop teams are playing a game of baseball. Apparently it is a good game, for the grandstands are full and the crowd is yelling encouragement to its favourite players. The four handball courts are busy. We stop for a moment to watch the men. They are agile and accurate." Surely, we feel (until we have heard the whole story), the author of "Captain Reece" ought to have written a Bab Ballad about this remarkable house of correction.

Nor can we help wishing that Mr. Lawes's humanitarianism, which is manifestly genuine and deep-seated, resisted more often the temptations of sentimentality. How affecting, how sublime—"heroic" is Mr. Lawes's adjective—was the case of Chapin, who has a whole chapter

to himself! Chapin, it seems, was not only a wife-murderer, but a cruel and unscrupulous tyrant in business. But he atoned for all by—growing roses in Sing Sing! "It was a gesture to our prisoners—a message of hope. The most arid of spots, filled in with the debris of a century, could be made to produce life and beauty. Is there not hope for the most depraved? Is any heart hopeless? Men gathered around the shrubbery and the garden spots and stood for hours. What did they see there? Life talking to life. God's message to man." Roses and Sing Sing! At the very thought, thousands of American eyes will swim in tears; and the tears will overflow freely at the tale of the young assassin who, on the way to execution, desired only "roses for Mother." And nothing will restrain them when "my youngest daughter, Cherie, comes over to whisper in my ear. 'Is it all right, Daddy?' she asks.

I am not superstitious, or sentimental. But I do remember the famous words, 'Out of the mouths of babes . . . ' The parting good wish that the little girl may give the man who is going out to face the great test in life may serve its purpose. The memory of this child's faith may make him think hard of the old saw—

'The saddest words of mouth or pen  
Are these—we're in again.'

Such banalities undoubtedly dispose the reader against this author as a "practical penologist." But, fortunately, towards the end of the book he forsakes gush and sensationalism for hard facts and arguments; and we then become convinced that his policy, with all its *naïvetés*, is the only one possible in the fantastic circumstances of American criminal "justice."

Utterly unable to cope with its problem of lawlessness, America has resorted to counsels of desperation. Public opinion will no longer tolerate the old forms of barbaric severity—Trappist silence, solitary confinement, semi-starvation, unhealthy quarters, systematic humiliation, and corporal punishment; but it has sought refuge in another form of "severity," which merely evades the issue. It endeavours to put its recalcitrants "out of harm's way" for very long periods, and then conveniently to forget all about them. Sentences which astonish the English observer are constantly imposed, not by the discretion of judges, but by prescription of law; and offences for which five, seven, or ten years would be considered severe in England are frequently punished by terms three, four, or five times as long, if not by life imprisonment. One peculiarly inept law of 1826, in New York State, ordains that on his fourth conviction for felony, the offender shall automatically receive a life sentence. The result is that the larger prisons of America are filled with delinquents who are doomed to spend a very considerable portion, if not the whole, of their lives in confinement. What is to be done with them? The most elementary instincts of humanity revolt from the idea of subjecting them to life-long indignity and torment. The thing is not possible, even if it were desirable. During their long incarceration, they must be treated with reasonable humanity and sympathy; and, if certain incongruities result, the fault does not lie with humane administrators like Mr. Lawes, but with a vicious system.

Needless to say, that system completely fails of its effect. It is always a sign of weakness in the law when it has to resort to ferocious penalties; if blustering is its only means of enforcement, it will not be enforced. Neither the threat of actual death nor of living death has in any way deterred the American criminal. There are nearly half-a-million persons at present in American penitentiaries. It is estimated—though any such estimate can be little better than a guess—that arrests and convictions represent only about eight per cent. of offences, and that the "criminal classes" in the United States probably number about five millions. It may be temporary, but there is at present a steady increase in crime, in spite of innumerable inquiries, commissions, and projects concerning law enforcement, and the mere problem of housing convicts is becoming acute.

Law is nearly always futile when it rests on force alone, and many of its vital sanctions are deplorably lacking in the United States. Some of the grosser evils are too well known to need more than passing mention—corruption of police; popular election, sometimes combined with incompetence and corruption, of judges; political influence; intimidation and bribery of juries. Criminal procedure is dilatory, cumbrous, and arbitrary in its working, and Mr. Lawes justly observes that "inequality before the law is the sore spot of our entire philosophy of penal administration." The Yellow Press is, in this as in most other matters, one of the greatest afflictions of the American nation, and Mr. Lawes is undoubtedly right in his contention that journalistic sensationalism is largely responsible for the manufacture of criminals, especially young criminals. The ambition to be a "head-liner" or a "front-pager" may be held accountable for many lives and much spoliation of property; and if the reader will study Mr. Lawes's account of "Two-Gun Crowley" and his behaviour

(Continued on page 152.)



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: AN ILLUMINATED PAGE BY GEORG BECK—FROM A CHOIR-BOOK WRITTEN IN THE ABBEY OF SS. ULRICH AND AFRAS, AT AUGSBURG, 1494-95.

Georg Beck, who illuminated the page of manuscript here reproduced, is known to have worked for the Abbey of SS. Ulrich and Afra, at Augsburg, during the closing years of the fifteenth century. He died in 1512. This page formed the frontispiece of a choir-book written in the Abbey (1494-5), by Leonhard Wagner, who is seen in the foreground of the miniature presenting his book to Johann von Gilttingen, Abbot from 1482 to 1496. The figure behind the kneeling scribe is that of St. Jude or St. Matthew. Behind, on raised benches, sit St. Ulrich, Bishop of Augsburg, with a fish in his left hand, and St. Afra, Princess of Cyprus, clasping the tree to which she was bound at her martyrdom by fire. The arms of St. Ulrich (Kyburg) and St. Afra (1 and 4 Jerusalem, 2 and 3 Lusignan for Cyprus) are introduced as part of the decoration of the wall, over the opening of the late Gothic arch, which serves as a frame to the composition. The Abbot's arms are placed at his feet. The hand of God is seen at the top, extended from a cloud in the act of blessing. The art of Georg Beck represents, perhaps, the highest point of German mediæval illumination, untouched as yet by Renaissance influences; and examples of it are extremely rare. The page was acquired by the Museum in 1892 for £28. It measures 15½ by 10½ inches.

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

Her freckled little face is all aglow with eagerness, anxious for my consent. One of the boys downstairs in the kitchen is going home in a few days. The other prisoners who work in my house are giving him a little send-off party and have asked Cherie to be the guest of honour. May she go?

\* "Twenty Thousand Years in Sing Sing." By Lewis E. Lawes, Warden of Sing Sing Prison. (Constable; 8s. 6d.)

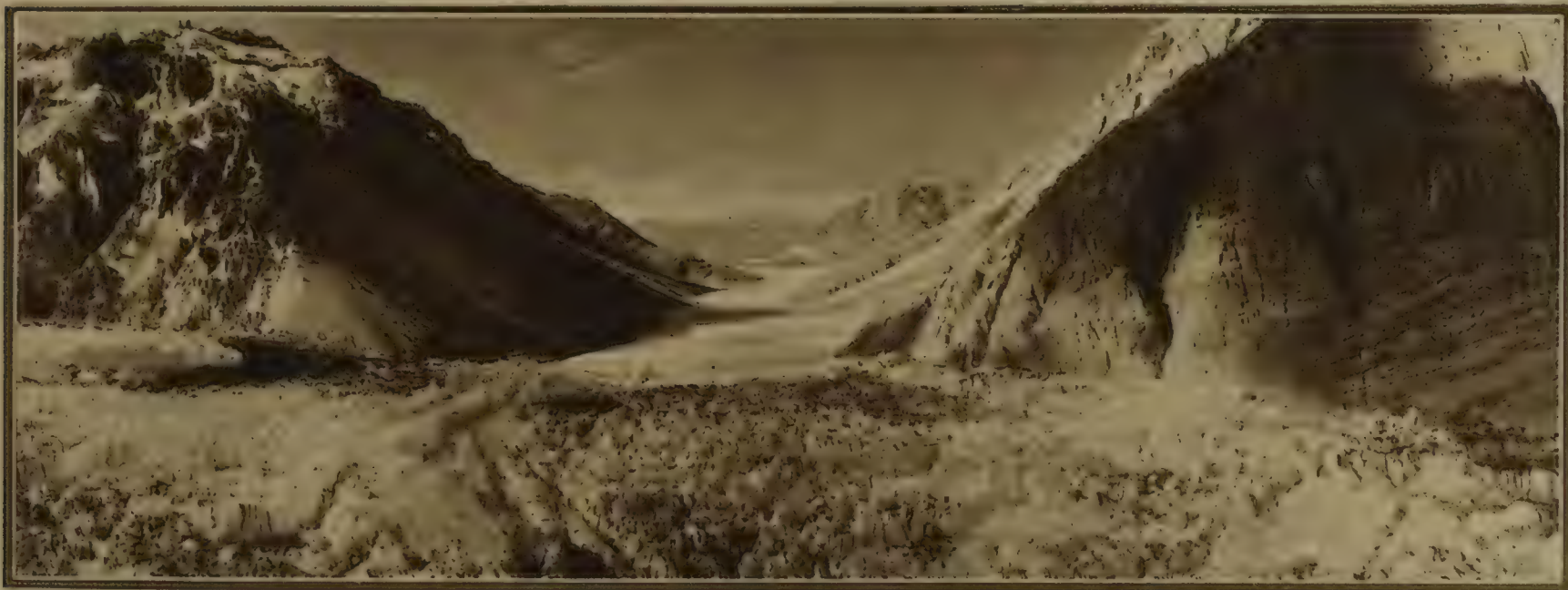


## A SYMBOL OF OUR TIME: A MAN-MADE DAM; AND A NATURAL ONE.

UPPER PHOTOGRAPH BY RITTASE, FROM "FORTUNE."



A WORK OF MAN: THE NEW SPILLWAY BUILT ON THE MISSISSIPPI ABOUT TWENTY-EIGHT MILES ABOVE NEW ORLEANS, TO PROTECT THE CITY FROM THE DANGER OF FLOODS CAUSED BY THE OVERFLOWING OF THE RIVER—A STRUCTURE THAT COST ABOUT 3,500,000 DOLLARS, AND CONTAINS A SPECIAL CONCRETE PAVEMENT DESIGNED TO BREAK THE FORCE OF WATER FLOWING THROUGH GATES BETWEEN THE COLUMNS ON THE RIGHT.



A WORK OF NATURE: THE SHYOK DAM, OR LITTLE KHUMDAN GLACIER (HOLDING BACK THE WATERS OF A LAKE NINE MILES LONG AT A HEIGHT OF 17,000 FEET IN THE KARAKORAM RANGE OF KASHMIR)—A BARRIER WHICH RECENTLY GAVE WAY, BUT WAS APPARENTLY RE-FORMED BY NATURAL FORCES, SO THAT THE ENSUING FLOODS SOON SUBSIDED AND DID NOT REPEAT THE CATASTROPHE OF 1929 IN THE INDUS VALLEY.

To the Symbols of Our Time previously illustrated may be added the remarkable structure shown in the upper photograph. It is a new spillway, nearly 7000 feet long, built at a cost of about 3,500,000 dollars, to relieve New Orleans from flood danger when the Mississippi overflows. On the right, between the columns, is a series of gates, raised by a derrick running on rails along the top. The force of the water flowing through is broken by a specially designed concrete pavement. It is interesting to compare this man-made work with the great natural ice-dam (shown below) which a few days ago temporarily gave way, threatening disaster

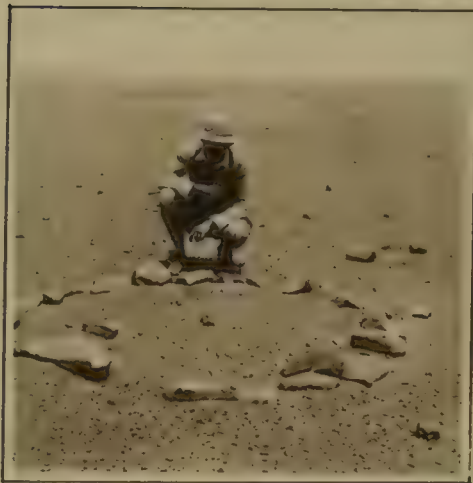
in the Indus Valley. The Shyok Dam, as it is called, is a mighty glacier, about 1000 feet thick and 400 feet high, which pens behind it a lake nine miles long, and blocks the gorge of the River Shyok as it descends to join the Indus. The ice-dam burst at 3 a.m. on July 11, and the Indus rose 30 feet above normal below the confluence, but shortly afterwards news came that the floods had subsided. Either the breach had been repaired by the same forces that made it, and re-filled with ice, or else the Indus, comparatively empty from prolonged drought, was able to carry off the torrent. The Shyok Dam last broke in 1929.



## DISCOVERIES IN SEARCH OF A LOST OASIS: MYSTERIOUS LIBYAN ROCK-DRAWINGS.



GRINDSTONES IN DESERT LIBYA: A RELIC OF PRIMITIVE METHODS SEEN DURING THE EXPEDITION IN SEARCH OF THE LOST OASIS OF ZERZURA.



BESIDE A CIRCLE OF STONES ON THE LITTLE GILF: ONE OF THE EXPLORERS OF UNKNOWN DESERT NORTH, OF THE GILF KEBIR.



A "GUIDE POST" TO WATER IN THE LIBYAN DESERT: A LARGE STONE WITH A LITTLE STONE PLACED TO POINT THE WAY.



ROCK-CLIMBING METHODS IN THE DESERT: HAND-HOLDS OF A ROCK LADDER TO A LOOK-OUT POSITION ABOVE, NEAR ROCKY CAMP.



PREHISTORIC ART IN THE LIBYAN DESERT? THREE ROCK-DRAWINGS OF GIRAFFE IN A REGION WHERE THAT ANIMAL IS UNKNOWN.



HOW THE HAND-HOLDS CUT IN THE ROCK-FACE ARE USED IN CLIMBING: AN ARAB DURING HIS ASCENT TO THE LOOK-OUT POSITION.



THE SCENE OF THE DISCOVERY OF MYSTERIOUS ROCK-DRAWINGS REPRESENTING THE GIRAFFES—AN ANIMAL HITHERTO UNRECORDED IN THAT PART OF THE WORLD: THE PARTY OF EXPLORERS AT THE MOUTH OF A CAVE.



A SOLITARY TREE IN THE NORTH-WESTERN PART OF THE GILF KEBIR AFFORDS WELCOME SHADE FROM THE LIBYAN SUN: THREE MEMBERS OF THE EXPEDITION IN A DESERT LANDSCAPE.

These interesting photographs were taken during a recent expedition, organised by Sir Robert A. Clayton East Clayton and Count L. E. de Almasy, to explore an unknown area in the Libyan Desert north of the Gilf Kebir, and, in particular, to seek the legendary lost oasis known as Zerzura. The explorers took three motor-cars and one light aeroplane, which latter proved exceedingly valuable. No aeroplane had previously been used for exploration in that region. Much help was given by the Royal Air Force at Heliopolis, where Squadron-Leader

Penderel joined the party, as also did Mr. P. A. Clayton, of the Desert Survey Department, whose services were lent by the Egyptian Government. He acted as guide and navigator. They started from Kharga Oasis on April 12, and that night camped about 70 miles away and marked out a landing-ground for the aeroplane. "This was done," writes Sir Robert Clayton (in the "Times"), "by skidding a car in a small circle to mark the centre, and driving it three times round the limits to make a boundary. Then and afterwards the method proved

[Continued on opposite page.]



# SECRETS OF THE DESERT REVEALED BY AIR: CRATERS; THE LOST OASIS.



AN UNEXPLAINED SERIES OF CRATERS IN THE LIBYAN DESERT, PROBABLY CAUSED BY A VOLCANIC UPHEAVAL IN THE REMOTE PAST: A REMARKABLE PHOTOGRAPH TAKEN FROM THE AIR DURING AN EXPEDITION, BY CAR AND AEROPLANE, IN QUEST OF A LOST OASIS.



BELIEVED TO BE THE LEGENDARY LOST OASIS CALLED ZERZURA: AN UNKNOWN WADI, TWENTY TO TWENTY-FIVE MILES LONG AND APPARENTLY WELL WOODED, DISCOVERED FROM THE AIR IN THE LIBYAN DESERT NORTH OF GILF KEBIR—A PHOTOGRAPH TAKEN FROM THE AEROPLANE PARTLY SEEN IN THE LEFT FOREGROUND.

*Continued.* serviceable . . . but on open stretches of sand it was always difficult to spot a landing-ground." Following ground tracks was equally difficult, and the task of the pilot, compelled to watch the ground incessantly, almost unbearable under a blazing sun. The expedition had various vicissitudes, and once, when divided into two parties, some of the members were in danger of losing their way, through untrustworthy Arabs giving wrong information. "On April 27," writes Sir Robert, "Penderel and I took off for a flight over the Gifl. Soon after crossing its edge we found the beginning of a large wadi. This broadened out and trees

appeared. . . . Unfortunately, visibility was bad and we could not see the end of the wadi distinctly. It seemed to be about 30 or 40 kilometres long, and well filled with trees. This was intensely interesting. We would have liked to fly right to the end, but the thought of a forced landing in that broken, rocky country was too much for us. On our telling Clayton of our find, he confirmed the opinion that it was quite possibly Zerzura." Although petrol was running low, it was decided to make one more attempt. "We had a try," Sir Robert writes, "but the wadi beat us again. No wonder it is called a lost oasis!"



"LA CROISIÈRE JAUNE"—THE HAARDT-CITROËN TRANS-ASIATIC EXPEDITION BY CATERPILLAR-TRACK CARS.



THE PRINCESS  
PALA, OF  
USUNGU, THE  
CAPITAL OF  
SICHUAN,  
CHINA'S "NEW  
DOMINION":  
A JACOVLEFF  
DRAWING SHOWN  
IN PARIS.

A GROUP OF  
AFGHANS: A  
PICTURE OF THE  
"CROISIÈRE  
JAUNE" SERIES,  
SUCCESSOR TO  
THE FAMOUS  
"CROISIÈRE  
NOIRE" SERIES  
BY THE SAME  
ARTIST.



AFGHAN  
DANCERS: MEN  
OF A COUNTRY  
WHOSE TRIBES  
EACH HAVE  
THEIR OWN  
DANCERS,  
DRAWN IN  
ACTION BY  
JACOVLEFF, OF  
THE TRANS-  
ASIATIC  
EXPEDITION.

A SMILING  
LAMA: A PRIST  
OF THE  
MODIFIED  
BUDHISM  
PRACTISED BY  
THE PEOPLES OF  
TIBET AND  
MONGOLIA.



TRAVELLING PLAYERS: MUSICIANS AND ENTERTAINERS IN THE VALLEY OF KASHMIR.

OUR readers will recall that the Citroën Trans-Asiatic Expedition, under the auspices of the French Government and of French and other scientific and artistic institutions, has been illustrated in our pages on a number of occasions. It reached Peking in February after a journey of 7500 miles by motor-cars, under the leadership of Georges Marie Haardt, the distinguished explorer who also made a famous trans-Sahara journey by car and headed the still more famous Central African Expedition which he described in his book, "La Croisière Noire." It had been intended to proceed from Peking to Saigon, in Indo-China, and then to travel further—in Burma, India, Afghanistan, and Persia—eventually ending the enterprise at Beirut, where it began in April of last year. But Fate willed it that

(Continued opposite)

FROM THE DRAWINGS BY ALEXANDER JACOVLEFF.

CHARACTER-STUDIES BY ALEXANDER JACOVLEFF EXHIBITED IN PARIS IN MEMORY OF THE LEADER, HAARDT.



AN OLD MONGOL: A STUDY  
IN ORIENTAL EXPRESSION  
AND ORNAMENTATION.

(Continued.)  
M. Haardt should die in Hong Kong in March; and it was determined to cancel the arrangements and to return to France from Saigon. In the middle of June there was opened in the Citroën Hall, 43-bis, Boulevard des Batignolles, Paris, a memorial exhibition to the ill-fated explorer, enabling the public to see the Citroën caterpillar-track cars used during the journey, and the archaeological, ethnographical, and photographic and artistic collections brought back. By no means the least interesting items figuring in the show are the works by that distinguished Russian artist, Alexander Jacovleff, who accompanied the expedition—"La Croisière Jaune," as it is called. M. Jacovleff, it will be remembered, also illustrated the Citroën Central African Expedition—"La Croisière Noire."

MONGOLS: MORE  
"BRAVE MEN" OF A  
CHINESE "OUTER TER-  
RITORY."



ARTIST WITH THE CITROËN TRANS-ASIATIC EXPEDITION.



# BOOKS OF THE DAY.

EACH period, each decade, has its group of leading personalities, towards whom public attention is directed and on whom everything seems to depend. As years pass by, the leaders drop out one by one and others take their place, until ultimately quite a different group is in control. These gradual changes come about imperceptibly, but, supposing a whole group were suddenly to disappear all at once, the effect would be staggering, and we should feel, for the moment, that things could not possibly go on. In the retrospect, however, it is curious to find how easily the world has managed to replace the indispensables. The occasion brings the man, but, when his task is done, or left unfinished, some other occasion brings another man.

Such reflections are prompted by a perusal of "FIFTY YEARS." Memories and Contrasts. A Composite Picture of the Period 1882-1932. By twenty-seven Contributors to the *Times*. With a Foreword by George Macaulay Trevelyan, O.M. Profusely illustrated (Thornton Butterworth; 7s. 6d.). Here we have a collection of delightful essays, recalling noteworthy changes in various aspects of English life during the past half-century, all written by people prominent in the particular phase which they describe. Few subjects have been neglected by anthologists, but this fascinating volume might be called an anthology of reminiscences, and, so far as I know, it is the first of its kind. Those who have read these articles as they appeared at intervals in the *Times* will welcome a chance of possessing them in book form, and, in view of the abundant and memorable illustrations, in a form exceptionally cheap. Too much good writing in the daily Press, far from ephemeral in quality, misses the permanence it deserves.

To anyone of moderate antiquity, who has lived through the five decades here covered, this book will strongly appeal. Although only nine when the period began, I may perhaps claim a place among readers who can judge it from some little personal experience, and I have found it quite absorbing. The essays that interested me most were those of Sir Arthur Quiller-Couch on Books and Other Friends; Dr. Montague R. James on New and Old at Cambridge; and Mr. H. A. L. Fisher on Oxford Men and Manners. The name of Dr. T. R. Glover, who discusses Nonconformity Old and New, also brings back memories of Cambridge in the early 'nineties. It recalled to me a day when the present Public Orator, then on the threshold of a distinguished academic and literary career, meeting an obscure undergraduate in the first court at John's, made encouraging comments on certain frivolously critical verses, concerning the classical curriculum, which had appeared in the *Granta*.

One contributor to the *Times* symposium, who writes on Gilded Youth, and is optimistic about the rising generation, has gathered his own garland of Parliamentary memories in "VACANT THRONES": A Volume of Political Portraits. By Sir Ian Malcolm. With twenty-four Portraits (Macmillan; 10s. 6d.). His subjects comprise some thirty famous British statesmen, all now passed away, ranging from later Victorian days to the Great War and after. The first is Lord Salisbury and the last Mr. Tim Healy. The author modestly calls his work "a book of sketches . . . no more than personal memories of vanished friends and acquaintances." It is just this personal touch, however, that gives the book its value and charm. At the moment, the "vacant throne" whereon the fierce light of topical interest beats most brightly is that of Joseph Chamberlain, High Priest of Imperial Preference, whose dreams it has fallen to his son to fulfil.

While we still hear so much about the Versailles Treaty and its after-effects, it is particularly opportune to look back a century or so to the close of another Great War, which left Europe in a similar predicament to that of to-day. The Congress of Vienna (recently pictured on the films, by the way, in "Congress Dances") forms the main theme of "THE PEACEMAKERS, 1814-1815." By J. G. Lockhart, joint author of "The Feet of the Young Men." With frontispiece group and seven Portraits (Duckworth; 16s.). The first chapter sketches briefly the world crisis of 1814-15, while the other seven record the individual careers of leading men directly or indirectly concerned in the post-Napoleonic settlement, namely, Talleyrand, Metternich, Czar Alexander I., William Pitt, Castlereagh, Canning, and William Wilberforce. Pitt, who died nearly nine years before the Congress, "is included," we read, "not for anything he did, but for the influence he continued to exert, long after his death, upon policy and public life. . . . Wilberforce was not at Vienna, but his shadow, like Pitt's, hovered behind the chair of the British plenipotentiary." Mr. Lockhart compares the problems of Vienna and of Versailles with telling effect, and marks a striking similarity in symptoms. "In 1819, as in 1815," he writes, "men believed that peace would bring in an immediate era of prosperity, forgetting that war is the most expensive occupation yet devised by man."

On this historical journey from Vienna to Versailles, a half-way house occurs in a memoir of a famous French

statesman—"MONSIEUR THIERS." By John M. S. Allison, Professor of History, Yale University. With portrait frontispiece (George Allen and Unwin; 10s. 6d.). There is a link between this book and the last-named in the person of Talleyrand, who in his old age formed a strong friendship with Thiers, then presented to him as a rising young writer. Professor Allison's work impresses me as a very satisfactory effort in political biography, striking a happy mean between the old and new methods of the popular historian. That is, it is brightly written and eminently readable, without encroaching on the territory of impressionistic romance. The efforts of Thiers after the débâcle of 1870, and his long verbal duel with Bismarck over "Reparations," are admirably described. The book works up to a dramatic close with two stirring scenes—the ovation to Thiers, on his last appearance before the French



THE WORK OF A ROYAL ARTIST: A PICTURE EXHIBITED AT THE PARIS SALON BY PRINCE NICHOLAS OF GREECE.



"HOUSE IN JUGO-SLAVIA": A LANDSCAPE BY PRINCE NICHOLAS OF GREECE, WHO WORKS AS AN ARTIST IN PARIS, WHERE HE IS KNOWN PROFESSIONALLY AS M. NICHOLAS LEPRINCE.

Prince Nicholas of Greece has been working for three years as an artist in Paris, and the best critics have described his landscapes and still-life pictures as charming. His title is by no means an aid to him in his profession, and the recognition he has achieved has been due solely to his merit and zeal. In the last three years he has had three exhibitions in Paris and London.

Assembly, as "the Liberator of our Territory," and the spontaneous tribute of his compatriots, on his death, which gave him the "national funeral" officially withheld by a monarchist Government.

Mention of that blessed word "Reparations" reminds me that some half-a-dozen books now spread before me, and more or less bearing on that subject, were written before the Conference at Lausanne. It by no means follows, however, that they are out of date and therefore negligible. For one thing, they contain many facts and arguments of permanent force and significance. For another, Lausanne, even if it opened a new chapter in the story of international relations, can hardly be considered the last. There is also Ottawa; and is there not a World Economic Conference in London looming ahead?

Some little time, in fact, may elapse before we can say, with perfect confidence and finality—

The world's Great Age begins anew;  
The golden years return.

It is certainly not too late to read "THE TRUTH ABOUT REPARATIONS AND WAR-DEBTS." By the Rt. Hon. David Lloyd George (Heinemann; 5s.). Coming from the British protagonist at Versailles, this little book has a unique value, and that it is no mere controversial squib appears from the author's explanation of its purpose. "I feel it my duty," says Mr. Lloyd George, "to lay before my fellow-countrymen a brief summary of a few of the more important historic facts bearing on this issue, including some highly interesting documents and details not previously published." He amplifies points made in his recent speech in Parliament on the Lausanne agreement, and with his usual vivacity castigates political opponents.

Concurrently with this book take the story of its author's career, picturesquely told in "L. G." By Basil Murray. With Introductory Letter by the Rt. Hon. David Lloyd George. Illustrated (Sampson Low; 8s. 6d.). In politely declining to provide a conventional "introduction," Mr. Lloyd George says that the only biographical work about himself that would really amuse him would be his obituary notices. He adds, however, in a letter to the author: "I am told by those who have read it that your book is extremely readable stuff, considering the subject which you have chosen!" It is apposite to mention here an interesting glimpse of "L. G." as a bookman. "The whole house," writes Mr. Murray, describing Bron-y-de at Churt, "is full of books, and the range of subjects is surprising. It is frequently and very stupidly stated that Lloyd George is ill-read. Nothing could be further from the truth. . . . Novels on the whole he avoids, although in his recent illness, like many other great men, he nearly exhausted his friends and relatives by making them read endless detective stories to him." The illustrations, numerous and excellent, include many amusing political cartoons.

At a bygone conference ten years ago, we are reminded, Mr. Lloyd George said: "A distinguished citizen of this city once upon a time discovered America, and, as Genoa in the past discovered America to Europe, I am hopeful that Genoa will once more render another immortal service to humanity by rediscovering Europe to America." This Atlantic passage brings me to a penetrating study of current world affairs, called "THE DISCOVERY OF EUROPE." By Paul Cohen-Portheim, author of "England, the Unknown Isle" (Duckworth; 10s. 6d.). With a wealth of historical and literary allusion, the author preaches to Europe an effective sermon on "two old sayings of its sages: 'Know thyself' and 'Become what you are.'" "I believe," he writes, "that the day will come when Europe will rediscover Europe."

If books could cure the world's economic malady, the patient would soon be up and doing again! Here are some others that merit, and will doubtless receive, close attention. Intimately connected with the problems discussed at Ottawa is an expression of modern Imperialism, presented by one of its leading exponents, in "A PLAN OF ACTION." Embodying Reports issued by the Research Committee of the Empire Economic Union. With Introduction by the Rt. Hon. L. S. Amery (Faber and Faber; 15s.). One subject of special concern to our delegates at Ottawa is cogently set forth in "HORN, HOOE, AND CORN." The Future of British Agriculture. By Viscount Lymington (Faber and Faber; 6s.). With reference to the international situation in general, another "programme of action," with suggestions for "a new world order," follows an analysis of existing evils and their causes, in "RECOVERY." The Second Effort. By Sir Arthur Salter (Bell; 10s. 6d.). The author was the first General Secretary of the Reparations Commission, and has taken an official part in various schemes of financial reconstruction.

Sir Arthur Salter's proposals for "a concerted world monetary policy," by international co-operation, offer a point of view somewhat similar to that put forward in "WORLD REORGANISATION OR DOWNFALL, AND THE REMEDY." By Peter L. Robertson (Printed for the Author by Davis-Lisson, Ltd., Hamilton, Ontario). This work is further described as "a composite picture of the causes of the present disequilibrium, with a Plan for the redistribution of gold, revaluation of gold, liquidation of war debts, a full covering of currencies, and an international coinage." Post-war statesmanship and diplomacy, with their existing results, are critically analysed in "HONEST DOUBT." Being a collection of papers on the Price of Modern Politics. By Ernest J. P. Benn (Benn; 6s.). Sir Ernest Benn, whose comments on public affairs are always stimulating, is a doughty champion of individualism and private ownership. Only on these principles, he declares, "will the world return to the path of economic prosperity and progress." C. E. B.



## WAR-SHIPS OF TRAFALGAR AND JUTLAND: THE "VICTORY" MODEL AND A MODERN BATTLE-SHIP.

These two photographs afford a striking contrast between the old "wooden walls" of Nelson's day and the modern capital ship. In the published announcements of current naval news, it was stated on July 15: "The quarter-size model of Nelson's 'Victory,' which has been at Weymouth during the King's inspection, is to begin to-day a cruise along the South Coast to direct attention to Navy Week at Portsmouth from July 30 to August 6, when the model is to be sailed daily in Portsmouth Harbour. She should be seen giving sailing evolutions off Boscombe, Christchurch, Totland Bay, Yarmouth, (Isle of Wight), and Cowes." The model is under the command of Paymaster Captain J. H. Batchelor, Fleet Accountant Officer, Home Fleet, who has had experience in sailing-ships, and is also an expert model designer. She is manned by a crew of 22 officers from the battle-ship "Nelson," wearing the working dress of eighteenth-century seamen. She sailed from Portland just as the Home Fleet was about to leave Weymouth Bay for the exercises with the King. The voyage of the model to Portsmouth aroused so much interest that Bournemouth and Poole both wanted her to spend the night at their anchorage. As she approached Bournemouth, it was reported, she was intercepted by the Poole harbour-master's launch, and she moored for the night in Poole Harbour. Next day she proceeded on her cruise. Synchronised Navy Weeks have again been arranged this year at the three principal dockyards—Portsmouth, Devonport, and Chatham, and

*(Continued below.)*



A CONTRAST TO THE LINE-OF-BATTLE SHIP OF NELSON'S TIME: H.M.S. "VALIANT," A MODERN SUPER-DREADNOUGHT, SEEN BY THE KING FIRING HER 15-INCH GUNS AT WEYMOUTH, AND TO BE AT SHEERNESS DURING THE CHATHAM NAVY WEEK—A STERN VIEW, SHOWING THE ELABORATE SUPERSTRUCTURE AND CONTROL-TOWER.



NELSON'S FLAG-SHIP IN MINIATURE TO BE USED AS A NAVY WEEK ATTRACTION: THE 52-FOOT MODEL OF THE "VICTORY," SEEN AT WEYMOUTH WHEN THE KING INSPECTED THE HOME FLEET.

at each port the public will have an opportunity of visiting famous ships. At Chatham there will be the new cruiser "York," and eight other ships, including submarines, while at Sheerness (easily reached from Chatham) will be stationed the battle-ship "Valiant," which fought at Jutland, and the battle-cruiser "Renown," which took the Prince of Wales round the world. During the Weymouth review, it may be recalled, the "Valiant," with the battle-ships "Warspite" and "Malaya," gave a spectacular display of concentration firing with their big guns. All these three ships, as well as the "Barham," belong to the "Queen Elizabeth" class. Their standard displacement (as given in "Jane's Fighting Ships") is 31,100 tons, and they carry eight 15-inch guns, besides twelve 6-inch guns, with smaller armament, and four submerged torpedo-tubes. The overall length of the "Valiant" is about 640 feet, and her beam about 90 feet. All the battle-ships of this class are fitted as flag-ships, and carry a complement ranging from 1124 to 1184 men. The "Valiant" was laid down in January 1913 and completed in February 1916.



# THE NEW LAMBETH BRIDGE—WHERE ONCE THERE WAS A HORSE FERRY.



THE KING INAUGURATES THE NEW LAMBETH BRIDGE: THEIR MAJESTIES DRIVING ACROSS IT FROM MILLBANK TO THE SOUTH SIDE OF THE RIVER AFTER THE OPENING CEREMONY ON TUESDAY, JULY 19—LAMBETH PALACE IN THE CENTRE BACKGROUND.



LAMBETH BRIDGE: THE NEW LINK BETWEEN WESTMINSTER AND LAMBETH—SUCCESSOR TO A VICTORIAN SUSPENSION BRIDGE AND AN ANCIENT HORSE FERRY.

His Majesty the King, who was accompanied by her Majesty the Queen, drove in semi-state on the afternoon of Tuesday, July 19, to open the new Lambeth Bridge linking Westminster and Lambeth. The ceremony took place at the Westminster end of the structure, in a pavilion erected for the purpose. After the King had declared the bridge open, their Majesties passed across it. Lambeth Bridge, it should be added, was designed by Sir Reginald Blomfield, R.A., and Mr. G. Topham Forrest, chief architect to the L.C.C., in association with Sir George Humphreys, as

engineer; and the contractors were Messrs. Dorman, Long and Co. There are five spans to the bridge: a central span which is 165 feet long; two intermediate spans each 149 feet long; and two approach spans each 125 feet long. The road is 36 feet wide; the footways are 12 feet wide. 4000 tons of steel went to the making. In the old days there was a horse ferry at the site of the new structure, a means of crossing the river which was owned by the Archbishop of Canterbury, and is recalled by the name of Horseferry Road.



# LORD PLUMER BURIED IN THE ABBEY, NEAR THE UNKNOWN WARRIOR.



1. THE COFFIN OF LORD PLUMER BORNE TO WESTMINSTER ABBEY FOR BURIAL IN THE WARRIORS' CHAPEL.—FAMOUS PALL-BEARERS ON EITHER SIDE.

2. LORD PLUMER'S CHARGER—WITH ITS MASTER'S BOOTS REVERSED.

3. AT THE ABBEY DOOR.—H.R.H. THE DUKE OF CONNAUGHT ON THE LEFT.

The mortal remains of Field-Marshal Viscount Plumer of Messines and of Bilton, Yorkshire, were interred in Westminster Abbey on Wednesday, July 20, within the Warriors' Chapel recently unveiled by the Prince of Wales as a sanctuary of remembrance, and near the grave of the Unknown Warrior. During the night they had rested in the Guards' Chapel, Wellington Barracks. The King was represented in the Abbey by H.R.H. the Duke of Connaught, senior Field-Marshal of the British Army. The pall-bearers were Field-Marshals Lord Allenby, Sir William Robertson, Sir Claud Jacob, and Sir George Milne, Marshal of the Royal

Air Force Lord Trenchard, Admiral of the Fleet Sir Osmond de B. Brock, General the Earl of Cavan, General Sir Archibald Montgomery-Massingberd, Lieut.-General Lord Baden-Powell, and Lieut.-General Sir William Pulteney. Six of these are seen in the first photograph: (on the right; from front to back): Lieut.-General Sir William Pulteney, General Sir Archibald Montgomery-Massingberd, Admiral of the Fleet Sir Osmond de B. Brock, and Marshal of the Royal Air Force Lord Trenchard; (on the left of the photograph, from front to back) Lieut.-General Lord Baden-Powell and General the Earl of Cavan.



# THE KING OF THE APES IN HIS NATIVE JUNGLE: SCENES FROM "CONGORILLA"—A WONDERFUL SOUND-FILM OF FOREST LIFE IN AFRICA.



1. "THEY LOOKED TOUGH AND DANGEROUS, AND PROVED TO BE JUST AS QUARRELSOME AS WE THOUGHT": TWO GORILLAS WRESTLING IN THE FOREST.



2. "THERE WAS A COMMOTION IN THE FOREST: THE WIND SHIFTED AND THE GORILLAS GOT OUR SCENT": A BIG ONE ON THE MOVE, AND TWO YOUNG ONES (AFTERWARDS CAPTURED) LOOKING UNCONCERNED.



3. "THIS OLD MAN GORILLA KNEW THERE WAS SOMETHING WRONG, BUT COULD NOT DECIDE JUST WHAT IT WAS": A BIG FELLOW THAT COULD TEAR TO PIECES THE STRONGEST MAN.



4. "THE GORILLAS MADE A SOUND UNLIKE WHAT WE HAD EXPECTED: THEIR SCREAMS REMINDED US OF A HYSTERICAL WOMAN": A LITTLE ALTERCATION.

"Congorilla," the new Fox sound-film, made in Central Africa by Mr. and Mrs. Martin Johnson, the well-known explorers, presents an authentic picture of wild animals in their natural haunts, besides pygmies and other native tribes. Most interesting are the wonderful scenes of gorillas, about 12,000 feet up in the Alumbongo Mountains. The dialogue that accompanies the picture states: "Right into the field of the camera marched a gorilla family, and, without being detected, we photographed the domestic life of the kings of the apes. There were twelve or fifteen gorillas in sight, although they were so scattered that it was impossible to get more than three in the picture at once. . . . Any one of these mighty beasts was capable of tearing the strongest man limb from limb. You can imagine the thrill it gave us when we found this old man gorilla (Photograph No. 3).



5. "THESE TWO YOUNGSTERS WERE LEFT BEHIND": THE TWO LITTLE GORILLAS—A MALE AND A FEMALE—AFTERWARDS CAPTURED BY FELLING A TREE IN WHICH THEY HAD TAKEN REFUGE.

He knew there was something wrong, but could not decide what it was, and, like all apes, he was full of curiosity. . . . The gorillas made a sound unlike what we had expected. Their screams reminded us of a hysterical woman. They looked tough and dangerous, and proved to be as quarrelsome as we thought. They would pound their chests when at



6. "THEY WOULD POUND THEIR CHESTS WHEN THEY WERE AT PLAY, AND AS A WARNING, AND WHEN THEY WERE FRIGHTENED": A GORILLA SEATED ON A LOG—A FINE STUDY IN FACIAL EXPRESSION.

play, and as a warning, and when frightened. Suddenly there was a commotion in the forest. The wind shifted and the gorillas got our scent. They ran off into the jungle, and two youngsters (See 2 and 5) were left behind. They took refuge in the largest tree in a group of seven. Their capture was effected as follows. First the other six trees were felled, and a space was cleared where the top of the big tree would fall when cut down. Directly it struck the ground, natives rushed in with blankets and tarpaulins and secured the two young gorillas, which proved to be a male and a female, the first pair, it is said, to be taken alive. They soon resigned themselves to their lot and ate and drank what was provided. They were eventually placed in the "Zoo" at San Diego, California.



PERSONALITIES  
OF THE WEEK :

PEOPLE IN THE  
PUBLIC EYE.



CAPTAIN SIDNEY HERBERT.

Elected without opposition, on July 12, M.P. (Conservative) for the Abbey Division of Westminster. Formerly Parliamentary Private Secretary to Mr. Baldwin. Represented the Scarborough and Whitby Division from 1922 to 1931.



M. JUSSERAND.

Distinguished diplomatist and man of letters. Died July 18; aged seventy-seven. French Ambassador at Washington for 22 years, from 1903 to 1925. Shakespearean scholar, and writer on literary subjects.



ADMIRAL SIR REGINALD  
HENDERSON.

Died July 12; aged eighty-five. Regarded as the "father" of the Royal Australian Navy, whose organisation was based on his 1911 report.



MR. DENNIS NEILSON-TERRY.

Died at Bulawayo, while on tour, on July 14; aged thirty-six. A capable actor, manager, and producer. The only son of two famous players, Mr. Fred Terry, youngest of the Terry family, and Miss Julia Neilson.



MAJOR-GEN. SIR JOHN GATACRE.

One of the few survivors of the Indian Mutiny. Died July 15. Went out to India in 1857, and saw much active service in India, Burma, and China. Retired in 1902. Made a K.C.B. in 1907. Born 1841.



A FRUITLESS CONFERENCE: MR. DE VALERA AND MR. NORTON, THE IRISH LABOUR LEADER, PHOTOGRAPHED ON THEIR ARRIVAL AT EUSTON.

On July 15 Mr. de Valera arrived in London for a discussion with Mr. Ramsay MacDonald on the matters in dispute. After a three-hours' conference, no agreement was reached. The conversations broke down on the question of the constitution of the tribunal which might be called upon for arbitration on the land annuities dispute, Mr. de Valera insisting on "freedom of choice" from outside the Empire.



THE "FLYING SCOTSMAN'S" RECORD NON-STOP JOURNEY TO EDINBURGH: SIR MALCOLM CAMPBELL SHAKING HANDS WITH THE DRIVER.

On July 18, as a result of the coming into operation of fully accelerated summer railway services, three railway speed records were set up by British trains. The L.N.E.R.'s "Flying Scotsman" accomplished the 392½ miles from King's Cross to Edinburgh in four minutes under the schedule time of 7½ hours—an average of 52.3 miles per hour. L.M.S. expresses achieved the two other records.



AT CROYDON AERODROME: PRINCE GEORGE SEEING OFF LORD AND LADY LOUIS MOUNTBATTEN.

On July 17 his Royal Highness Prince George flew to Croydon to say good-bye to Lord and Lady Louis Mountbatten, who were leaving by air for Paris on the first stage of their return journey to Malta. Lord Louis is serving as Fleet Wireless Officer on the staff of the Commander-in-Chief of the Mediterranean Fleet.



THE WINNER OF THE KING'S PRIZE: COMPANY-SERGEANT-MAJOR C. F. H. BAYLY CHAIRED AT BISLEY.

With a score of 289 points out of a possible 300, the highest yet made under the existing conditions, Company-Sergeant-Major C. F. H. Bayly won the King's Prize at Bisley on July 16. He is Secretary of the West Kent Rifle Club, and has often been Kent champion. He is an electrical engineer.



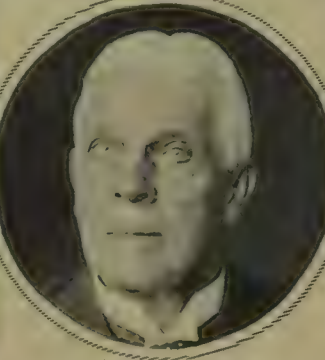
THE OPENING OF UNILEVER HOUSE: THE LORD MAYOR, AND (LEFT) LORD LEVERHULME.

Unilever House, the magnificent new London building on the Embankment, at Blackfriars, was opened by the Lord Mayor on July 18. With the exception of the marble work, it is built throughout of British Empire materials. It is to be the headquarters of Unilever, Limited, Lever Brothers, Limited, and the United Africa Company, Limited.



SIR JOHN FERGUSON.

Died July 17; aged sixty-two. M.P. (Conservative) for Twickenham. Before entering politics, made a name as a banker. Worked at the War Office and Ministry of Munitions during the war. Chairman of several companies.



SIR HOLBURT WARING.

Elected President of the Royal College of Surgeons on July 14, in succession to Lord Moynihan. Was formerly Vice-President of the College. An authority on the surgical treatment of malignant diseases.



LADY BEATTY.

Died July 17. She married Admiral of the Fleet Earl Beatty in 1901, when he was Captain Beatty. She was Ethel, only daughter of Mr. Marshall Field, of Chicago. Leaves two sons, Viscount Boro-dale, M.P., and the Hon. Peter Beatty.



LORD IRWIN.

Appointed President of the Board of Education, in succession to the late Sir Donald Maclean. Returns to a post which he held from October 1922 to January 1924, before becoming Viceroy of India.



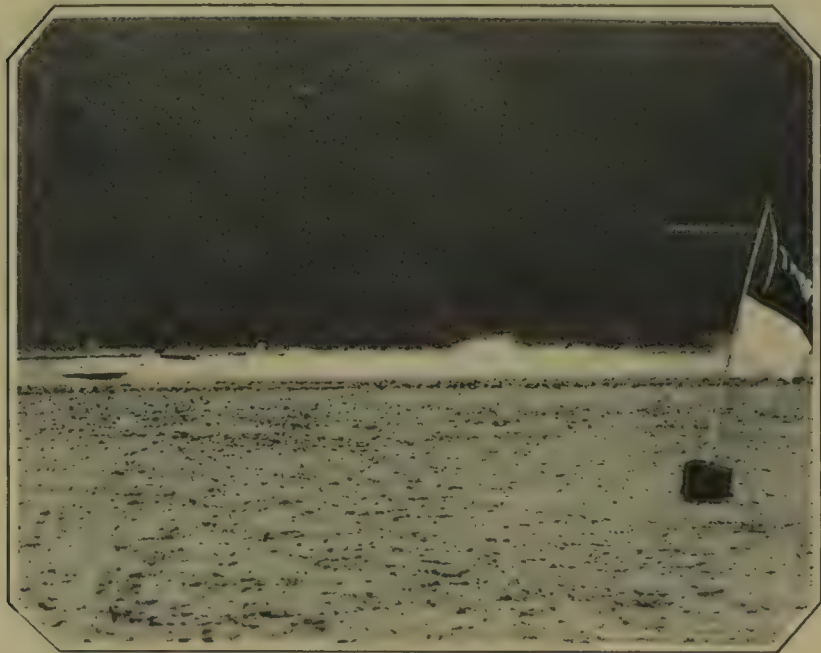
MR. ASHTON DAVIES.

Made a "super-salesman"—to sell rail travel. Appointed Chief Commercial Manager to the L.M.S. Railway. He means to find out what the public wants and to see that it gets it. "Stations," he said, "will be brighter and more attractive."



## THE WATER-SPEED RECORD REGAINED.

Mr. Kaye Don, piloting Lord Wakefield's new £40,000 motor-boat, "Miss England III," on Loch Lomond on July 18, regained the world's water-speed record, so that Great Britain once more holds the triple record for speed by land, water, and air. On this occasion Mr. Kaye Don made two runs over the measured mile, each in both directions—south to north, and north to south. The official figures were—First run: S. to N., 117.10 m.p.h.; N. to S., 117.76 m.p.h.; average speed, 117.43 m.p.h. Second run: S. to N., 120.50; N. to S., 119.12; average, 119.81 m.p.h. The first run broke the previous record of 111.71 m.p.h. set up by Mr. Gar Wood in America. Mr. Kaye Don's speed in his second northward run made him the first man to travel on water at over two miles a minute. The result of each run was announced by Vexy lights. Green lights indicated that the record was broken. Red would have meant failure. Later he made a third attempt, during which he attained 125 m.p.h., but was stopped by petrol shortage.



BREAKING THE WORLD'S SPEED RECORD FOR MOTOR-BOATS: "MISS ENGLAND III," PILOTTED BY MR. KAYE DON, FINISHING THE MEASURED MILE ON LOCH LOMOND.



LORD WAKEFIELD'S NEW £40,000 MOTOR-BOAT WHICH REGAINED THE RECORD FOR BRITAIN: "MISS ENGLAND III," WITH MR. KAYE DON (RIGHT) AND HIS MECHANIC, DICK GARNER, AWAITING THE VEXY LIGHTS THAT ANNOUNCED THE RESULT.



THE FIRST MAN TO TRAVEL ON WATER AT OVER TWO MILES A MINUTE: MR. KAYE DON RECEIVING A LAUREL WREATH FROM MISS LINN AFTER HIS RECORD-BREAKING ACHIEVEMENT.

## THE BLACK PRINCE'S BRIDAL RE-ENACTED.



THE VILLAGE GREEN NEAR HALL PLACE, BEXLEY, IN 1361: BOYS AND GIRLS TEASING A CULPRIT IN THE PILLORY—A SCENE FROM THE DARTFORD DIVISION OF KENT HISTORICAL PAGEANT.



THE ARRIVAL OF EDWARD THE BLACK PRINCE AT HALL PLACE, BEXLEY, ON OCTOBER 10, 1361: A PICTURESQUE PAGEANT EPISODE OUTSIDE THE OLD HOUSE ASSOCIATED WITH THE PRINCE'S HONEYMOON.

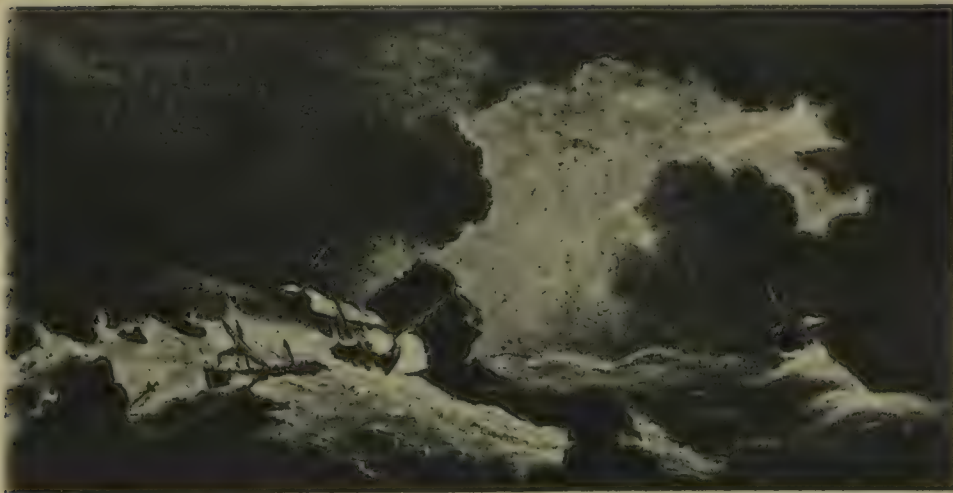


THE BLACK PRINCE AND HIS BRIDE, "THE FAIR MAID OF KENT": PRINCE EDWARD KISSING THE HAND OF THE LADY JOAN, DAUGHTER OF EDMUND PLANTAGENET, AND COUNTESS OF KENT.

The Historical Pageant of the Dartford division of Kent, arranged by Mr. Frank Lascelles, was opened on July 18 in the grounds of Hall Place, Bexley, now the residence of May, Countess of Limerick. The lawns outside the old house, which is associated with the honeymoon of Edward the Black Prince and the Fair Maid of Kent, made a beautiful and appropriate setting, especially for the episode representing that event. It was on October 10, 1361, that the Black Prince, without the knowledge of his father, Edward III., married his cousin Joan, daughter of Edmund Plantagenet, and at that time widow of Sir Thomas Holland and Countess of Kent in her own right. The bridal pair stayed the night at Hall Place. The marriage was afterwards approved by the King. Other episodes in the pageant were the withdrawal of the Roman legions (350-416 A.D.) and the Battle of Creccanford; Kentish men dictating terms to Duke William (1066); Wat Tyler's Rebellion (1381); Henry V.'s return from Agincourt (1415), and his funeral procession (1422); and Henry VIII. in a May Day scene (1515).



BY EARLY DEVON PAINTERS—BORN BEFORE 1800 :  
WORKS NOW ON SPECIAL EXHIBITION.



1. "A SHIPWRECK."—BY SIR JOSHUA REYNOLDS, P.R.A. (1723—1792): ACCORDING TO TRADITION, PAINTED BY THE ARTIST TO ASSIST HIS FRIEND, DR. JOHN MUDGE, F.R.S.



2. "THE MOUTH OF THE EXE, FROM WOODBURY COMMON."—BY WILLIAM TRAIES, WHO IS REGARDED AS A "DISCOVERY" (1789—1872).



3. "NAPOLEON ON THE 'BELLEROPHON.'"—BY SIR CHARLES EASTLAKE, P.R.A. (1793—1865).



4. "A LANDSCAPE."—BY SIR JOSHUA REYNOLDS, P.R.A. (1723—1792).



5. "THE LADIES WALDEGRAVE."—BY OZIAS HUMPHRY, R.A. (1742—1810).



6. "EMIGRANTS LEAVING PLYMOUTH."—BY SAMUEL PROUT (1783—1852): A WORK "SELECTED BY J. M. W. TURNER, R.A., FOR THE LATE W. FAWKES, OF FARNLEY HALL."



7. "A CARICATURE GROUP IN FLORENCE."—BY THOMAS PATCH (1720—1772): A WORK INCLUDING JOHN ZOFFANY AND THE THIRD DUKE OF ROXBURGHE.

On this page and on the page opposite we reproduce certain of the pictures which are in the loan collection of works by early Devon painters now on special exhibition in the Royal Albert Memorial Museum and Art Gallery at Exeter, and remaining there until September 10. All are by artists born before 1800. With regard to certain of them, the following notes may be given. (1) "The tradition is that Dr. Mudge (i.e., Dr. John Mudge, F.R.S.) was engaged in an attempt to paint a picture of a shipwreck when his friend Reynolds happened to come in. The latter offered his assistance, and forthwith painted this picture." To this we would add that the period of the ships and the composition suggest the work of Van de Velde. (3) "In 1815, while Eastlake was employed painting portraits in his native town, Napoleon arrived there in the 'Bellerophon,' and the young

artist took advantage of every glimpse he could obtain of the ex-Emperor to make studies of him, by the aid of which he painted a life-sized picture of Napoleon, standing at the gangway of the ship attended by his officers." (5) "The Ladies Waldegrave were Charlotte Mary and Anna Horatia, younger daughters of James, second Earl Waldegrave. The original sketch is in the Royal Academy Collection. (6) The inscription quoted above is on the back. (7) "On the extreme right John Zoffany, the artist, is showing a drawing to the Hon. Felton Harvey; the third Duke of Roxburghe in a blue coat seated, with riding whip; Mr. Wilbraham, the man with his hands raised, and a long upper lip, talking to Patch himself (in gray at the back); Sir John Dick playing the Clavicembale. The picture on the wall represents Florence on the Arno."

NO. 1 LENT BY BRIGADIER-GENERAL ARTHUR MUDGE, C.B., C.M.G.; NO. 2 LENT BY MR. ROBERT WORTHINGTON; NO. 3 LENT BY LORD CLINTON; NO. 4 LENT BY MR. PERCY MOORE TURNER  
NO. 5 LENT BY MR. CECIL RAPHAEL; NO. 6 LENT BY MR. A. A. ALLEN; NO. 7 LENT BY THE DUCHESS OF ROXBURGHE.



# THE "WISDOM" GIVEN TO A CAPTIOUS BEAUTY BY A VEXED PAINTER.

FROM THE PICTURE BY THOMAS HUDSON (1701-1779) LENT TO THE COLLECTION OF WORKS BY EARLY DEVON PAINTERS, AT THE ROYAL ALBERT MEMORIAL MUSEUM AND ART GALLERY, EXETER, BY BRIGADIER-GENERAL ARTHUR MUDGE, C.B., C.M.G.



"MISS IRONS": HER PORTRAIT AS THOMAS HUDSON RETURNED IT TO HER AFTER HE HAD "IMPROVED" IT BY PUTTING SOME SENSE INTO HER HEAD—BY PAINTING OVER HER FACE A SCROLL WITH A PORTRAIT OF THE CLEVER THOMAS MUDGE.

The picture reproduced above is certainly one of the most remarkable of the works by early Devon painters which, as is noted opposite, are on show in the Royal Albert Memorial Museum and Art Gallery, Exeter. The catalogue description is as follows: "Thomas Hudson (1701-1779)—Miss Irons. The tradition pasted on the back reads: 'The original portrait was one of Miss Irons, a well-known beauty. When the picture came home, she did not think it did her justice and returned it to Hudson to have it improved. He painted over her face the scroll bearing the portrait of Thomas Mudge, saying he would put some sense into her head somehow, and he (Thomas Mudge) was the cleverest man he knew.' As to Thomas Hudson, we quote the following from Bryan's "Dictionary of Painters and Engravers":

"Hudson, Thomas, a portrait painter, was born in Devonshire in 1701. He was the scholar of Jonathan Richardson, and became his son-in-law. After the death of his instructor, he was for several years the most fashionable portrait painter of his time; but he is now chiefly remembered as the master of Sir Joshua Reynolds, by whom his popularity was eclipsed before he retired from the exercise of his profession. He acquired considerable wealth, and formed a fine collection of drawings by the old masters. He died at Twickenham in 1779. His best work is a large family picture of Charles Duke of Marlborough at Blenheim Palace. There are in the National Portrait Gallery pictures by him of George II., Handel, Edward Willes, and Matthew Prior, the latter after Richardson."



# AN ELDORADO IN ACTUAL FACT: AN IDEAL OPEN-AIR LIFE AWAITS BRITISH SETTLERS.



THE NEW COAST ROAD ALONGSIDE THE PARANA RIVER: TYPICAL LANDSCAPE, AS DEVELOPED FOR THE PURPOSES OF CIVILISED COLONISATION, IN THE AGRICULTURAL SETTLEMENT OF ELDORADO (IN NORTH-EASTERN ARGENTINA), ADJACENT TO WHICH IS NOW BEING PLANNED A SIMILAR SETTLEMENT, NAMED VICTORIA, DESIGNED SPECIALLY FOR BRITISH COLONISTS.



AN ORIGINAL ELDORADO HOME REPLACED SIX YEARS LATER BY THE HOUSE SHOWN IN THE ADJOINING PHOTOGRAPH: ONE OF THE "SHACKS" BUILT BY NEWCOMERS IN THE EARLY DAYS OF THE SETTLEMENT.



THE HOME OF THE SAME SETTLERS SEEN IN THE ADJOINING PHOTOGRAPH (LEFT), BUILT SIX YEARS LATER TO REPLACE THEIR ORIGINAL BUNGALOW THERE ILLUSTRATED: ELDORADO ARCHITECTURE, WITH "SUNSHINE" VERANDAH AND STEEP ROOF TO CARRY OFF RAIN.



SUNDAY AFTERNOON IN ELDORADO, NEAR WHICH THE BRITISH SETTLEMENT OF VICTORIA IS BEING DEVELOPED ON SIMILAR LINES: TYPES OF THE YOUNGER GENERATION, PERHAPS ON "CHURCH PARADE."



THE RELIGIOUS SIDE OF LIFE IN ELDORADO: ONE OF THE SIX CHURCHES THAT NOW EXIST IN THAT SETTLEMENT, PROVIDING, AMONG THEM, FOR THE NEEDS OF VARIOUS DENOMINATIONS.

by the earlier experience. Eldorado owes its success to its founder, Mr. A. J. Schwelm, formerly a London banker, and now the chairman of the Victoria Colonisation Company. In an illustrated booklet describing the new venture (issued from its London offices, 53, Haymarket), he writes: "I started the Eldorado Colony in 1919 in a beautiful forest region, then entirely uninhabited. In eleven years I succeeded in creating a settlement of about 7000 people, which converted what was practically a desert into cultivated land, bringing general prosperity to the settlers." They were mainly northern Europeans—Danes, Swedes, Germans, and Swiss. Victoria, as already mentioned, is designed for British settlers. Mr. Schwelm

Fresh opportunities for those suited to an open-air life, and possessed of the right colonising spirit, are provided by a new British settlement, named the Victoria Colony, now being developed in 200,000 acres of forest land, with a sub-tropical climate, adjacent to the successful Eldorado Colony on the Upper Parana River, Misiones, in north-east Argentina. Our illustrations of Eldorado typify the conditions that will arise in Victoria, which will benefit

GIRL SETTLERS BATHING: AN ELDORADO SCENE—RECALLING THAT THE VICTORIA COLONY "WOULD WELCOME GIRL SETTLERS IN GROUPS OF THREE OR FOUR" TO GROW FRUIT AND VEGETABLES.



THE FIRST SCHOOL-HOUSE IN ELDORADO, WHICH NOW POSSESSES SIX SCHOOLS: AN EXAMPLE OF THE HEALTHY CONDITIONS FOR EDUCATION WHICH ARE AVAILABLE IN THE SETTLEMENT.



PHYSICAL TRAINING IN PLEASANT SURROUNDINGS: ANOTHER PHASE OF EDUCATION IN ELDORADO—DAUGHTERS OF SETTLERS MARCHING UNDER THE ORDERS OF A DRILL INSTRUCTOR.



A BANANA GROVE IN ELDORADO: ONE OF MANY SPECIES OF FRUIT TREES INTRODUCED BY THE FOUNDER, WITH OTHER PLANTATIONS, FOR PRODUCTIVE PURPOSES AS WELL AS AESTHETIC EFFECT.

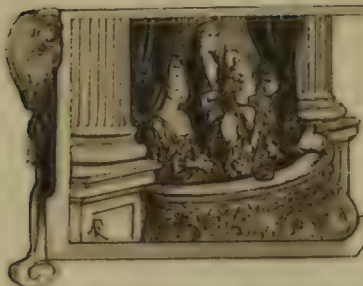
returned to England in 1930, not intending to repeat his effort, but he changed his mind, and early this year began making clearings and building roads on the property adjoining Eldorado. Explaining his reasons, he says: "I found England, lovely as she is, so overcrowded. Boys and girls are growing up, but no one seems to know what their future is to be. New fields of activity are required." A further note on the Victoria scheme states: "The object is to establish families and individuals on the land by making them as soon as possible owners of their own farms. The plots may be large or small, but the minimum capital required is about £250 per family. As the settlement grows, labour will be required, and young men will be

THE GREAT GAME-FISH OF THE PARANA: A CATCH OF DONADO (LIMNUS MAXILLIGU), OR "GOLDEN SALMON"—NOT REALLY A SALMON, BUT A SOUTH AMERICAN SPECIES BELONGING TO THE CLARIIDAE.



able to migrate to Victoria without much capital, and probably save enough to become owners after a few years' employment." The game-fish shown in one photograph, and the sport it provides, are described in "The Dorado," by John W. Hills and G. H. Harrison (Philip Allan), an interesting book noticed in our pages some weeks ago. Major John Hills, P.C., M.P., is on the London Advisory Committee of the Victoria Colonisation Co.





# The World of the Theatre.

By J. T. GREIN.



## EDITH EVANS IN "EVENSONG."

NOT all the marvels of the revolving stage or the resources of stage lighting can displace the personal factor. A human story, however slight, is necessary to string the gallery of pictures together into a unity, and players must focus attention on this developing

is a penetration, an irony, a sureness of movement both in gesture and intonation, a completeness of conception in Miss Evans's study, so that we not only see the portrait of Irela clearly, but share its created life. And when at last the play ends, as she listens to the gramophone record of her own voice—the voice that was and never can be again—we have only thoughts for her. It was a great performance, and if oblivion waits all else in the play, the memory of this portrait will remain with all those whose privilege it is to look on it.

light and vivacious entertainment at the Savoy? Here are no overwhelming pictorial effects or spectacular *dénouements*. If the performers fail, then there are no other compensations. But the evening sparkles with bubbling effervescence, for these Pierrots, who have taken their inspiration from the old Co-Optimists, have an infinite fund of good humour and resource at their command, and their gaiety of mood is too infectious to be resisted. Miss Florence Desmond's skilful mimicry of film stars—Greta Garbo, Marlene Dietrich, Tallulah Bankhead, and others—was so excellent that the audience almost refused to let her go. Mr. Gillie Potter, whose original attack on the foibles of mankind never fails to hit the target of laughter; Mr. Stanley Holloway, who has a new nonsensical tale to unfold; Miss Riccardi, who sweetly charms with her little song, "My First Party Frock"—these are but a few of the names which give to Mr. Archie de Bear's and Mr. Reginald Arkell's bright revue its joys. True, there are one or two sketches below par, and Savoy Memories of Gilbert and Sullivan which, despite their good intentions, do not hit the mark. But he would be a carping critic who did not enjoy the unpretentious drolleries that these clever individual artists scatter in largesse from their stage.

## A PROMISING FIRSTLING.

Mr. Bertram Henson is a playwright who deserves encouragement. He has ideas and can express them with humour and point, and a sharp sense of the theatre, too. Unfortunately, as a satire, "The Scion" (Embassy) misses its mark, for the butt of his comment—the family solicitor—is too pompously futile and obvious in his defence of a family that has ceased to be worth preserving; while the aim is diverted when we discover that "the scion," being an illegitimate son, has no real place in the satire at all. This explains the difficulty Mr. T. G. Saville had to give shape to the part at the beginning; but when



"SAVOY FOLLIES": A SCENE FROM ARCHIE DE BEAR'S REVUE AT THE SAVOY; WITH FLORENCE DESMOND, JOHN MACK, STANLEY HOLLOWAY, AND HAL BRYAN (LEFT TO RIGHT).

This photograph shows a sketch, "The Idle Rich," from Mr. Archie de Bear's new "Savoy Follies." Florence Desmond, Gillie Potter, and Stanley Holloway contribute much to the making of a most amusing revue.

theme by their actions and their words. But if we turn our attention to any other form of entertainment in the theatre, from drama proper to a Pierrot troupe, we are at once sensible of the all-important value of the individual artist. When we come away and our general impressions dissolve, what is it we remember? Is it the picture or the tale, the producer's grouping or the players' performance? And, long after, when it may be we have forgotten the theatre and the name of the play, even forgotten the story itself, the curtain of our floating imagination will suddenly lift and a glimpse of the player who once moved us in an intense moment is again predominant. We are on the brink of hearing—the echo of the voice almost reaches—we see the battle lost, the broken figure silently weeping. Then, for one brief instant, the remote yesterday becomes the living to-day. Then we appreciate the richest reward the theatre has to give—not an evanescent blur of shifting colour and tinkling sound, but an abiding memory of an isolated player in a vital and unique situation. To the earnest playgoer such rare moments, when they come, more than compensate for the dull round of general theatre-going. It was such a moment that Miss Edith Evans created as Madame Irela in "Evensong," at the Queen's, for that heart-break which is the play's natural ending had its own magic, compelling such complete sympathy that the experience can never be lost while our memory is unimpaired.

This adaptation by Mr. Edward Knoblock of the admirable novel of Mr. Beverley Nichols reveals all the fine craftsmanship and sense of the theatre which we have come to expect of the author's collaborator. Such weaknesses as may be discerned in the structure of "Evensong" are inherent in the transferred medium, for the economies of the stage impose certain limitations from which the novel is free. There is an inevitability and an urge in the original study of the tragic distress of the great singer growing old, yet clinging through vanity to the stage of her past triumphs, that do not belong to the adaptation, and the subsidiary elaborations tend to take a disproportionate amount of time. It is true these are delightful and amusing in themselves, and it may be argued that such concessions to the lighter mood must be made, though the penalty has been to disturb, if not to blur, the central character. For the playwright's adroit string-pulling can be detected by the acute observer, so that Madame Irela's destiny, which is essentially wrought in her character—"betrayed by what is false within"—seems rather to be calculated and devised, and so a craftsman's arbitrary decision instead of a fatal consequence. But no such flaw in the portrait, despite the fractures of the stage version, is apparent, for Miss Evans's searching behind the text to the heart of the tortured woman has re-created her with such vision and sympathetic understanding that criticism is silenced. The other characters come and go, each neatly sketched according to plan, each filling in the space designed for them with finish and grace; but Irela dominates through her own individuality. There

and graceful decorative effects which the players add, give an impression that is all of a piece—lovely and brittle as delicate china. But the entertainment that dazzled the Elizabethans, the quips and puns and pertinent allusions, is not ours, for Time has fleeced them. Yet we are continuously pleased, enchanted as by a beautiful dance, for these our actors make of this gossamer pageant something the discriminating playgoer will not willingly miss.

## THE SAVOY FOLLIES.

And what else shall we look to but the performers in that seasonably



"EVENSONG," AT THE QUEEN'S THEATRE: EDITH EVANS AS IRELA, THE AGING PRIMA DONNA, GAZING AT THE TIARA GIVEN HER BY HER ADMIRERS ALL OVER THE WORLD; AND (LEFT) BEATRICE FEILDEN-KAYE AS TREMLWE.



"EVENSONG": EDITH EVANS (CENTRE) AS IRELA, ADMIRING THE NEW AND FLATTERING PHOTOGRAPH OF HERSELF; WITH JOAN HARBEN AS PAULINE LACEY AND HARRY WILCOXON AS DONALD GAGE.

Sir Barry Jackson's production of the stage adaptation of Beverley Nichols's successful novel, "Evensong," by Edward Knoblock and Beverley Nichols, appears to be sure of a long run at the Queen's Theatre. Edith Evans, brilliant as ever, plays the part of Irela, the prima donna who cannot bear to retire.

the story developed, and we were interested in the conflict of this ultra-sensitive youth torn between duty and love, the character grew both in strength and credibility. Mr. Henson's theme is to satirise the false traditionalism which seeks to perpetuate an unhealthy race because of a family name, but, fortunately, his sense of comedy is keen enough to let us enjoy his characters, raillery, and situations.

Mr. Hugh E. Wright's platitudinous vicar is a host in himself, and Miss Josephine Middleton as the vicar's wife lends comic assistance. Mr. André van Gysegem flutters around with a ukelele providing amusing interludes. Only when we get to Act Three does the play come fully into its own. Here we have the germ of another play, and Mr. Felix Aylmer's extremely effective study of a German specialist, typically Teutonic in manner, vocal inflections, and accent, and Miss Marjorie Fielding's sympathetic drawing of the mother, make us wish it had been developed. There are well-judged sketches by Miss Catherine Lacey, Mr. Torin Thatcher, and Mr. Charles Lefcaux. In spite of its weaknesses, the play is continually interesting and well worth seeing. It was originally produced for two performances by the Charta Group.



## THE EVOLUTION OF LAWN TENNIS: EARLY DAYS ON THE COURT.



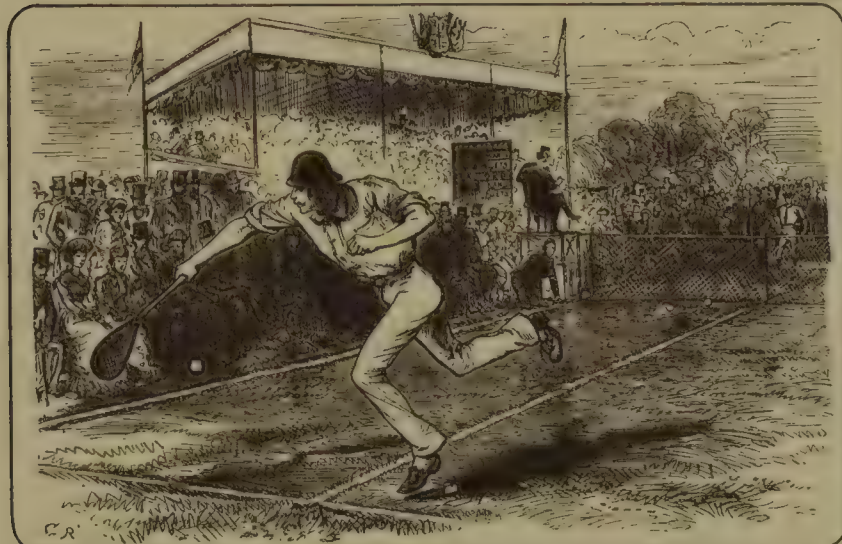
THE FIRST LAWN TENNIS CHAMPIONSHIP—HELD AT WIMBLEDON FOR MEN'S SINGLES ONLY IN JULY 1877: AN EVENT WON BY MR. SPENCER GORE.  
(Reproduced by Courtesy of the "Illustrated Sporting and Dramatic News.")

A VERY interesting correspondence in the "Times" has re-directed interest on the early stages and evolution of lawn tennis. Although various forms of out-of-door bat-ball-and-net games doubtless existed very many years ago, it was not till 1874 that Major Wingfield's invention, or revival, of "sphairistike," which achieved an immediate popularity, began the development of lawn tennis as we know it to-day. Major Wingfield was responsible for the first rules. A letter to the "Times" from Lt.-Col. G. E. Bruce contains the following description of his game: "The court of Wingfield's first Rules was 20 yards long by 10 yards wide, hour-glass in shape, with a net across the centre. No

[Continued above on right,



GARDEN-PARTY TENNIS IN THE OLD DAYS: "THE THREE-HANDED VARIETY OF LAWN TENNIS—CAPITAL EXERCISE FOR THE HAND, THE FOOT AND THE EYE"; AN ENGRAVING FROM "THE ILLUSTRATED LONDON NEWS" OF 1880.



THE CHAMPIONSHIP OF 1880, AS RECORDED IN "THE ILLUSTRATED LONDON NEWS": MR. HARTLEY DEFEATING MR. H. F. LAWFORD IN THE FINAL BY THREE SETS TO ONE; TO WIN THE CHAMPIONSHIP FOR THE SECOND TIME.

by the following description: "This popular and fashionable game, which is readily organised in small family parties, or at social visits wherever there is a good-sized piece of open turf, the players being from two to eight in number, ladies and gentlemen together if they please, seems likely to hold its place in public favour. It is capital exercise for the hand, the foot and the eye, and soon becomes exciting to the spectators as well as to the active performers. The lawn tennis court should, by the most recent authentic regulations, form a parallelogram 78 ft. long and 27 ft. wide, divided across the middle by a net 3 ft. high. . . . At the end of the first game the 'server' and the 'striker-out' have to change places, and so on alternately through the 'set.' The failure of one player to keep up the due return of the ball, in play, or sending it into the wrong place, is reckoned for his antagonist as the winning of a stroke. After the winning of three strokes by each side, which is called 'deuce,' they play for the advantage of the game; and the winner of six games has made a 'set.' We shall not presume

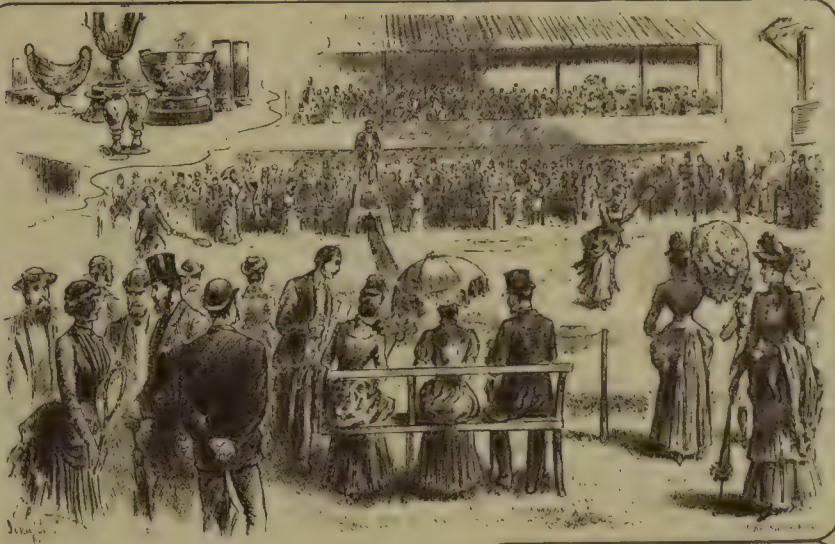


THE FINAL OF THE SINGLES IN 1879: MR. J. T. HARTLEY, OF YORKSHIRE, DEFEATING MR. V. ST. LEGER, THE IRISH CHAMPION; "BALL AFTER BALL BEING SENT BACK WHICH MOST PLAYERS WOULD HAVE GIVEN UP AS HOPELESS."  
(Reproduced from "The Illustrated London News.")

other dimensions were given, nor was the height of the net stated. One side of the net was the 'in' court, from which service was always delivered from a yard square 'crease' in the centre alternately into the diagonally opposite court. The game consisted of 15 aces. The service could be returned either on the first bound or by a 'volley.' Aces could only be scored by the 'in' side, who presumably crossed over when his hand was put 'out.' One of the advantages claimed for the game by Wingfield was that it could be played on ice: 'the players being equipped with

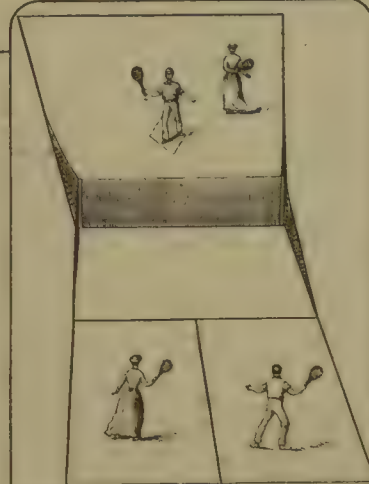
skates, the game assumes a new feature, and gives an opening for much grace and science.' Our diagram on this page shows the shape of the court used. It is reproduced by courtesy of Longmans, Green and Co., publishers of "The Badminton Library." In 1875 a sub-committee of the M.C.C. was deputed to frame a code of Lawn Tennis Laws, and in that year the "All-England Croquet Club" at Wimbledon first adopted the game. In a surprisingly short time it superseded croquet entirely, and the name was changed to the "All-England Lawn Tennis Club." Even then, however, it was not quite the game that we know now. The engraving from "The Illustrated London News" of 1880, showing a garden-party game in progress, was accompanied

[Continued below,



THE FIRST LADIES' SINGLES CHAMPIONSHIP—COMPETED FOR IN 1884: AN EVENT WON BY MISS MAUD WATSON. (Reproduced by Courtesy of the "Illustrated Sporting and Dramatic News.")

to explain the meaning of the term 'love'; if young ladies don't know by this time, they had better ask Mamma." With regard to our other illustrations, it is of interest to note that the first lawn tennis championship, held at Wimbledon in 1877, was for men's singles only. Men's doubles were introduced in 1879, and ladies' singles in 1884. Ladies' doubles and mixed doubles were not held till 1913. In early days it was very hard to obtain enough uniform balls.



A DIAGRAM OF MAJOR WINGFIELD'S GAME OF SPHAIRISTIKE, FROM WHICH MODERN LAWN TENNIS DEVELOPED.



## TURKISH INTEREST IN AMERICA IN 1513: PIRI REIS'S CHART OF THE ATLANTIC—

**MADE SOME TEN YEARS AFTER COLUMBUS'S FIRST  
DISCOVERIES AND SEVEN YEARS BEFORE MAGELLAN  
ROUNDED CAPE HORN!**

*Translated from an Article by AKCURA YUSUF, President of the Turkish  
Historical Research Society.*

In our issue of February 27 we reproduced a photograph of a map of the Atlantic and of South America by Piri Reis, the sixteenth-century Turkish cartographer. As a result, we have received a most interesting description of this map from the President of the Turkish Historical Research Society; and we have pleasure in printing it here, thus amplifying and completing our former account. A particularly fine photograph of Piri Reis's sixteenth-century map will be found on the opposite page.

**PIRI REIS** made a reputation for himself among the Western and Eastern scholars through his detailed geographical book on the Mediterranean Sea, entitled "Bahriye" ("On the Sea"). This is a work which testifies both to his capacity and to his knowledge of his profession. It contains 207 fine charts drawn by Piri Reis, as well as reliable scientific information. It was prepared by him at Gelibolu, as a tentative work, eight years after the above-mentioned map was made; and, seven years later, improved and rewritten by the author, it was presented to Kanuni Sultan Süleyman (Soliman the Magnificent) in Istanbul.

Piri Reis was the nephew of the famous Kemal Reis, who was the Turkish Admiral in the Mediterranean Sea during the last quarter of the fifteenth century. History records Piri Reis's last official post as being that of Admiral of the Fleet in the Red Sea and in the Arabian Sea. Piri Reis prepared and completed the above-mentioned map in the city of Gelibolu (Gallipoli) in the year 1513; and four years later (i.e., in the year 1517) he presented it, personally, to Selim I., the conqueror of Egypt, during the presence of the latter in that country.

As in the case of the maps of ancient and mediæval times, that of Piri Reis contains important marginal notes regarding the history and the geographical conditions of some of the coasts and islands. All these marginal notes, with hundreds of lines of explanation, are written in Turkish. Three lines only, which form the title and head-lines of the map, are written in Arabic, in accordance with the usual tradition. These lines in Arabic state that the author is the nephew of Kemal Reis, and that the work was prepared and completed in Gelibolu in the year 1513.

The map in our possession is a fragment cut from a large-scale world chart. When the photographic reproduction of the map is carefully examined, it will be noticed that the lines of the marginal notes on the eastern edges have been cut half-way. In one of these marginal notes the author states in detail the maps he has seen and studied in preparing his own. In the marginal notes describing the Antilles Islands, he states that he has used Christopher Columbus's chart for the coasts and islands. He sets forth the narratives of the voyages made by a Spaniard (a slave in the hands of Kemal Reis, Piri Reis's uncle), who, it is said, sailed three times to America under Christopher Columbus. He also states, in his marginal notes regarding the South American Coast, that he saw the charts of four Portuguese explorers. That he has made use of Christopher Columbus's chart is made clear in the following lines of his: "In order that these islands and their coasts might be known, Columbus gave them these names and set them down on his chart. The names of the

(i.e., the charts called 'Jaferiye' by the Arabs, and prepared at the time of Alexander the Great, in which the whole inhabited world is shown); the chart of the West Indies; and the new maps made by four Portuguese, showing the Sind, Indian, and Chinese Seas, geometrically represented. I also studied the chart that Christopher Columbus drew for the West. By reducing all these charts to a single scale, I compiled the present map. My map is as correct and reliable for the seven seas as are the charts that represent the seas of our countries."

Piri Reis, in a special chapter of his book "Bahriye," mentions the fact that in drawing his map he has followed the cartographical traditions considered to be international at the time. The cities and citadels are indicated by red lines, the deserted places by black lines,

the rugged and rocky places by black dots, the shores and sandy places by red dots, and the hidden rocks by crosses.

In short, the map reproduced on the opposite page is the Turkish work of a Turkish captain of the name of Piri Reis. The work is not in Arabic. With the exception of the three lines, as an introduction to the map, the rest is written entirely in Turkish. Even the places on the Atlantic coast of Africa bear the Turkish geographical names, such as Babadagi—Father Mount; Akburun—White Cape; Yesilburun—Green Cape; Kizilburun—Red Cape; Kozluburun—Walnut Cape; Altin Irmak—Gold River; and Güzel Körfez—Handsome Gulf.

The map was completed in 919 (i.e., 1513). Piri Reis states that in preparing this work he has made use of the Islamic charts, of the Portuguese charts, and even of the chart of Christopher Columbus. But this is not a copy; it is an original work. Finally [writes the President of the Turkish Historical Research Society] the map in our possession is a fragment. If the other fragments had not been lost, we should have had in our possession a Turkish chart drawn in 1513 representing the Old and the New Worlds together. As Christopher Columbus's

voyages took place in the latter part of the fifteenth century, and the map having been compiled a little after the new discoveries, it can be said that the complete chart was one of the earliest maps to have contained all the continents of the world.



A NAVAL "RECOGNITION-SILHOUETTE" OF THE SIXTEENTH CENTURY!—A VESSEL (PROBABLY A GALLEY, PROCEEDING UNDER SAIL) SKETCHED BY PIRI REIS ON ONE OF THE MINIATURES IN HIS BOOK ON THE MEDITERRANEAN.



VENICE—AS A RETIRED TURKISH ADMIRAL SAW IT IN THE EARLY SIXTEENTH CENTURY: A MINIATURE FROM PIRI REIS'S GEOGRAPHICAL WORK ON THE MEDITERRANEAN; SHOWING AN ARSENAL WITH GALLEYS BUILDING (CENTRE); THE LAGOON; AND GONDOLAS!

coasts and of the islands are taken from the chart of Columbus."

The work being essentially a world map, Piri Reis made a study of some of the charts which represented the world, and, according to his personal statement, he has studied and examined the maps prepared at the time of Alexander the Great (the "Mappa Monde," as he called them) and the eight maps in fragments prepared by the Muslims.

Piri Reis himself explains, in one of the marginal notes on his map, how he prepared it: "This section explains the way the map was prepared. It is the only chart of its kind existing now. I, personally, drew and prepared it. In preparing the map I used about twenty old charts and eight 'Mappa Monde'



A THREE-MASTED VESSEL WITH ALL SAIL SET SKETCHED BY PIRI REIS: A MINIATURE WHICH SHOWS CLEARLY THE ARRANGEMENT OF TOPMASTS AND STAYS AND OTHER POINTS ABOUT THE SHIP'S RIGGING.



A REMARKABLE STERN-VIEW OF AN EARLY SIXTEENTH-CENTURY VESSEL WITH SAIL SET: DETAIL (ENLARGED) FROM A MINIATURE IN THE WORK ON THE MEDITERRANEAN BY PIRI REIS, THE TURKISH ADMIRAL AND CARTOGRAPHER.



## A VEXED QUESTION IN EARLY CARTOGRAPHY SETTLED: PIRI REIS'S MAP.



THE NEW WORLD REVEALED TO ISLAM IN 1513: PIRI REIS'S MAP OF THE ATLANTIC—RECENTLY THE SUBJECT OF CONTROVERSY—AND NOW SHOWN (IN A LETTER GIVEN OPPOSITE), TO HAVE BEEN DRAWN SOME TEN YEARS ONLY AFTER COLUMBUS'S DISCOVERY.

The map of the Atlantic reproduced here, the work of Piri Reis, a celebrated Turkish cartographer of the sixteenth century, is fully described in an extremely interesting letter from the President of the Turkish Historical Research Society, the substance of which we print on the opposite page. Some controversy has recently been aroused by this map, which, at one time, was said to have been drawn by a member of Columbus's original crew. It was found in the Topkapu Saray (old palace), Constantinople, when this was turned into a museum. The cartographer wrote numerous notes round the edges of his map; and, among

other details, that he drew it himself in 1513—that is, a little more than ten years after Columbus first landed on American soil. A note on it runs: "The names of the coasts and of the islands are taken from the chart of Columbus." Here is a remarkable picture of the cosmopolitanism of Science in the sixteenth century. Despite the hostility between Mohammedans and Christians on the Mediterranean, and the Pope's assigning the new world exclusively to Spaniards and Portuguese, the erudite Turkish cartographer boasts: "My map is as correct and reliable for the seven seas as are the charts of our own seas."





## A PAGE FOR COLLECTORS.

### ETCHINGS BY REMBRANDT.

By FRANK DAVIS.

I HAVE just read a warning in the paper to the effect that the proceeds of a burglary at the Castle of Aschaffenburg, in Bavaria, including many important drawings and a series of eighty-six Rembrandt etchings, may already be in London. This news, together with a catalogue of a marvellous

(Christ Healing the Sick)—so called as early as the eighteenth century because it had reached that astonishing figure at auction—and is beyond the pocket of most of us. But the average price is between 20 and 80 guineas, with some few choice specimens running into three figures. As an instance from a recent auction, Fig. 2 is a fair sample of current prices.

This—a good but by no means a perfect impression of a very favourite subject—made £82 a fortnight ago at Sotheby's. The small collector, who is notoriously modest, might do much worse than devote himself to the less perfect and less popular Rembrandt etchings; it is much better to possess the very finest things if one can, but otherwise there is endless pleasure to be obtained from the secondary examples. What I have written above applies also to the prices of Dürer engravings and woodcuts: if you must have the supreme achievement, then £1000 does not go far; but if the less good will satisfy you, then £20 to £100 for prints that differ only very slightly from the finest will obtain the prize. (Witness the Dürer sale at Sotheby's this season—very fair impressions changed hands for £30 or £40.)

It is, by the way, just possible that there are still individuals who dislike Rembrandt and all his works. Most of us whole-heartedly agree with Sir Charles Holmes, who has called him "the most profound interpreter of the human soul who ever handled brush": this, we feel, is merely expressing an obvious truth. It is amusing to look back sixty years to Ruskin, who wrote: "Vulgarity, dulness or impiety will indeed always express themselves through art in brown and grey as in Rembrandt," or more than two hundred and fifty years to Gerard de Lairese, who expressed himself as follows: "A Master capable of nothing but vulgar and prosaic subjects, who merely achieved an effect of rottenness."

Those who are unfamiliar with the subject are often sorely puzzled by catalogue notes such as "Early impression 2nd state," or "Fine proof in an early state," or "1st state before lines across the face." I cannot do better than quote in this connection Professor A. M. Hind, whose well-known work,

"A History of Engraving and Etching," is the best and most complete of its kind in English—

"It goes without saying that the work on the plate is gradually worn down through the printing. The number of good impressions which can be taken



2. A REMBRANDT ETCHING WHICH IS A REMARKABLE STUDY OF CHARACTER: THE PRINTSELLER "CLEMENT DE JONGHE"—AN EXAMPLE OF WHICH CHANGED HANDS RECENTLY FOR THE COMPARATIVELY MODEST FIGURE OF £82.

(Photograph Reproduced by Courtesy of Messrs. Sotheby.)

is a very uncertain quantity, varying in accordance with the quality of the engraving . . . the deterioration is constant, and the last prints would be mere ghosts of the original composition." So much for the impression. Here is another point, the plate-mark:

"The amateur should bear in mind that an impression on which the plate-mark (i.e., the limit of the impress caused by the printing) has been cut away (what is called 'clipped') does not possess the value which attaches to a perfect print. One must remember, however, that paper of a certain quality never retains the mark of the impress."

"The word state is applied to the separate stages through which a print passes when new work is added on the plate itself. The immense differences which can be made by printing with more or less ink on the surface never constitute a state, merely a variant impression . . . later states may be just as good from an aesthetic standpoint as early proofs, which from their very rarity command much higher prices"—another point which will commend itself especially to the modest collector. The various types of paper used by engravers and etchers are a study in themselves, far too complicated for treatment here: the finest Rembrandt impressions are upon Japan paper, which began to be imported into Europe at the beginning of the seventeenth century.

Some few of the pitfalls into which the diffident amateur can so easily tumble have been indicated. His own eyes and eternal vigilance must teach him the rest.



1. "REMBRANDT'S MOTHER SEATED AT A TABLE LOOKING RIGHT": A WORK OF GREAT DIGNITY AND BEAUTY IN WHICH THE HANDS ARE ALMOST AS EXPRESSIVE AS THE SENSITIVE FEATURES.

(Photograph Reproduced by Courtesy of the Fine Art Society.)

Rembrandt exhibition at Amsterdam, in which is being displayed what is by general consent as good a collection of the etchings as has ever been got together—the collection of Mr. A. de Bruyn—is sufficient excuse for this article. There is also another reason—that is, the general belief that it is impossible to buy even an etching by the great Dutchman for less than £500 or so. This is a belief that is widely held, partly because high prices for particular items at auction have what is called news value, while modest prices are not considered worth mentioning. This is no place for a detailed exposition of the relative values of Rembrandt etchings, but it is time someone pointed out that a man of modest means can quite easily acquire and enjoy genuine works from the hand of the master: such examples will not be the finest impressions nor the rarest states, nor will they be in perfect condition; but they will be good, relatively rare, and uncommonly easy to live with. I have before me the priced catalogue of last year's Rembrandt exhibition at the Fine Art Society. There are seventy items, and prices range from 8 guineas to 3000 guineas: the latter figure was asked for an admittedly superb example of the famous "Hundred Guilder Print"



3. AN EXAMPLE OF THE 'SO-CALLED HUNDRED GUILDER PRINT OF "CHRIST HEALING THE SICK": REMBRANDT'S SUPREME ACHIEVEMENT AS AN ETCHER.

Three thousand guineas would not be an excessive price for a really superb example of this print. It was called the "Hundred Guilder Print" as early as the eighteenth century; because it had reached that figure (then astonishing) at an auction.

(Photograph Reproduced by Courtesy of the Fine Art Society.)

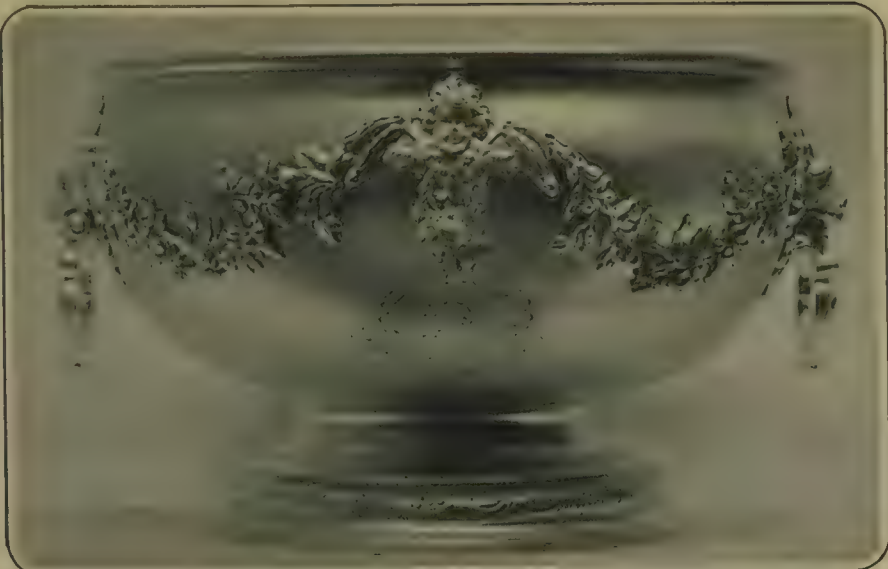


## UNDER THE AUCTIONEER'S HAMMER IN LONDON: LOTS OF MORE THAN USUAL INTEREST TO THE COLLECTOR.



FAMILY MINIATURES BY RICHARD COSWAY: JOHN MACNAMARA, M.P. ("HANDSOME MAC.") AND HIS WIFE, MARY (NÉE JONES).

This pair of Cosway miniatures (2½ inches) will be sold at Sotheby's on July 29. John Macnamara, of Llangoed Castle, Brecon, was born on June 8, 1756. He was admitted to Lincoln's Inn in 1776, and he was an M.P. from 1784 until 1790. In 1788 he became Colonel of the Westminster Regiment of the Middlesex Militia, and in 1797 he was appointed High Sheriff of Brecon. He died in May 1818.



BY THOMAS FARREN, LONDON, 1741: A FINE GEORGE II. PUNCH-BOWL WITH RARE APPLIED CHASED DECORATION.

This punch-bowl is among the lots to be sold at Sotheby's on July 28. The catalogue description of it is: "A fine George II. punch-bowl of hemispherical shape with single moulded rim, the sides chased in relief with fruit swags depending from cherubs' heads and with fine lion mask and ring handles, on short collet base with flat-chased border, by Thomas Farren, London, 1741. A fine piece; the applied chased decoration is rare." The weight is 64 ounces.



AN EARLY ELIZABETHAN CUP AND COVER WITH A BOWL OF CHINESE PORCELAIN OF THE MING DYNASTY.

This cup may have descended from Samuel Lennard (1553-1618). Porcelain was scarcely known in this country then, and when a specimen chanced to reach Western Europe it was mounted in the choicest silver. The silver bears London hall marks for 1569 and the maker's monogram—F. R. The piece is 6½ inches high. It is to be sold at Sotheby's on July 28.



A WILLIAM AND MARY TOILET SERVICE BY ANTHONY NELME, 1691.

This service, which comes under the hammer at Christie's on July 27, consists of a mirror (30½ inches high by 19 wide), a helmet-shaped ewer, and pairs of circular waiters, circular boxes, smaller circular boxes, and two-handled bowls and covers. The arms are those of Taylor, of Wallingwells, Co. York—Taylor quartering Gee. The service was made for Richard Taylor, M.P., who died, at the age of fifty, in April 1699, son and heir of Major Samuel Taylor, Major in the Parliamentary Army and Governor of Tangier in the time of Charles II.



SOLD FOR £714 17s. 6d.: AN ELIZABETHAN SILVER-GILT SALT AND COVER. (1585; WEIGHT, 15 OZ. 1 DWT.)

This was sold at Christie's on July 13. Bidding started at 50s. an ounce and finished at 950s. It will be noted that the base is supported by three feet in the form of mounted knights, and that a warrior holding a spear and shield surmounts the vase-shaped finial of the domed cover. The date is 1585.



A GOLD-MOUNTED BRONZE SHIELD OF THE EARLY IRON AGE—FOUND IN A TOMB NEAR BOLOGNA.

The four items here illustrated are to be sold at Sotheby's on July 28. They come from a well-shaped tomb at Lugo, near Bologna, North Italy. The shield is 14½ inches in diameter. The discs are of sheet-gold. The bronze-work has been somewhat restored. The length of the dagger and sheath is 13½ inches. Part of the bronze blade is visible where corrosion has pierced through the bronze sheath. The hilt is covered with sheet-gold, and the guard is of gold. The



A GOLD-MOUNTED BRONZE DAGGER AND SHEATH (LEFT) AND PARTS OF A GOLD AND BRONZE LANCE.

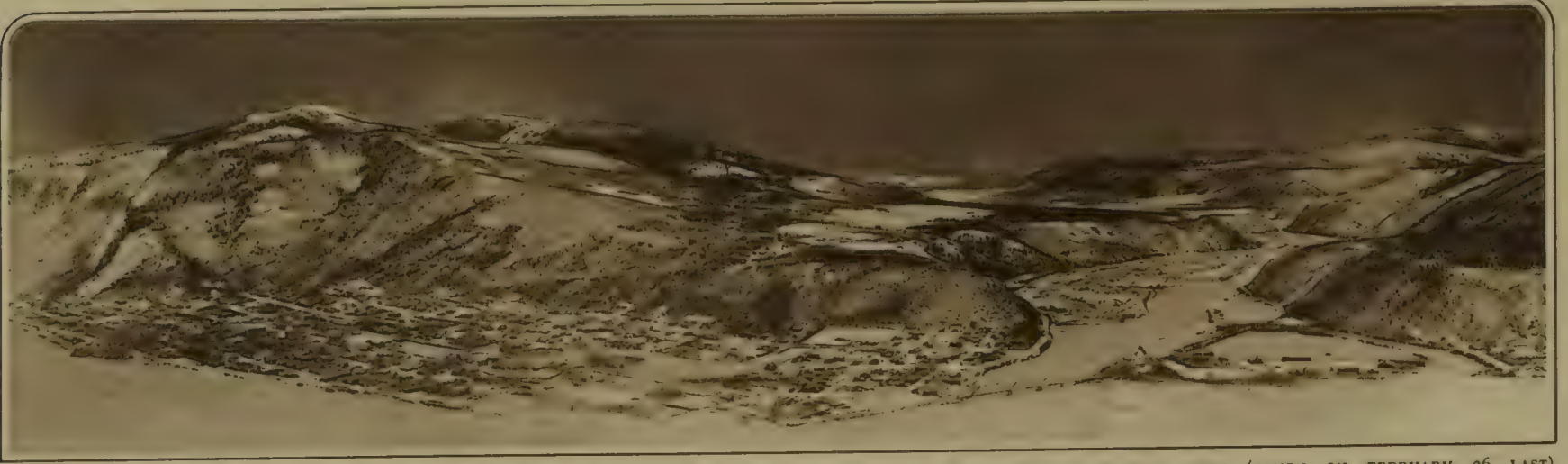
scabbard has edges and knob of gold. The hilt of the lance is of bronze, covered with sheet-gold. The centre circular piece is of bronze overlaid with gold. The blade is of bronze and is fitted with gold guard and a connecting bronze handle overlaid with gold. The hilt is 17.8 inches long. The helmet is 6½ inches high. The bronze framework is overlaid with bands and circular plaques of sheet-gold. It is of great rarity and of much archaeological importance.



A GOLD-MOUNTED BRONZE HELMET OF THE EARLY IRON AGE (BETWEEN THE TENTH AND EIGHTH CENTURIES B.C.)

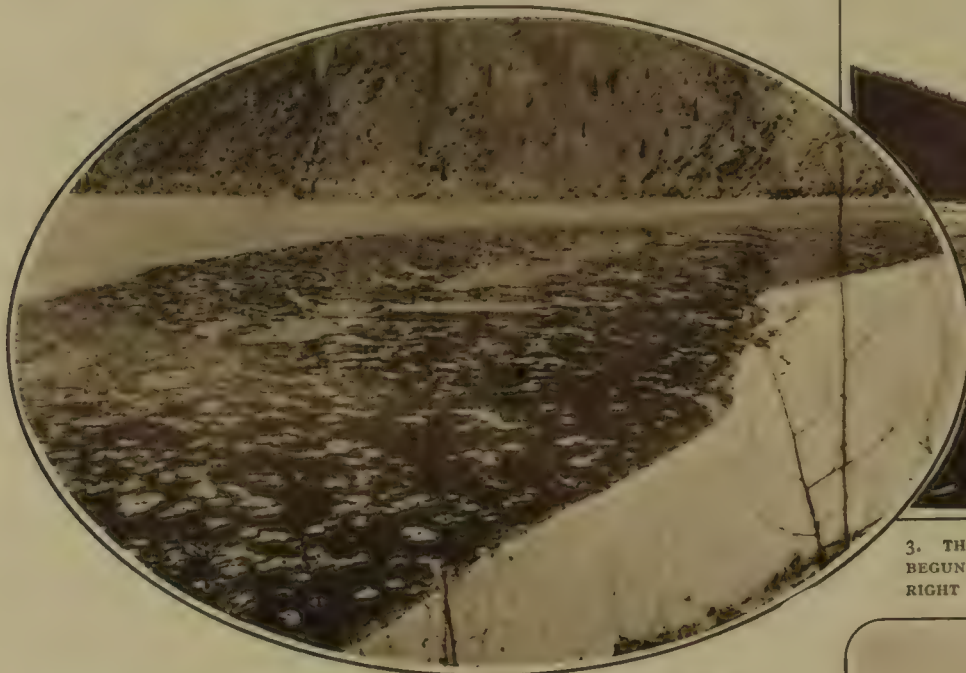


# A £2440 "SWEEP" ON A NATURAL EVENT: THE BREAK-UP OF YUKON ICE.



1. A CITY THAT SEES NO SUN FOR A QUARTER OF THE YEAR: DAWSON, IN NORTH-WESTERN CANADA—A PANORAMIC VIEW (TAKEN ON FEBRUARY 26 LAST) FROM THE BLUFF ACROSS THE RIVER, SHOWING THE DOMES (MOUNTAINS) IN THE LEFT BACKGROUND; THE YUKON RIVER (ACROSS FOREGROUND); ITS TRIBUTARY, THE KLONDYKE (RIGHT), WITH "TAILINGS" LEFT BY GOLD-DREDGES; AND THE BRIDGE AT THE CONFLUENCE.

IN our issue of February 28, 1931, we illustrated the annual spring break-up of ice at Dawson, at the confluence of the Yukon and Klondyke, in north-western Canada, and the custom of holding a "sweepstakes" to be won by the competitor who guesses nearest the day and time of the break. "A wire," we explained, "is fixed in the ice and connected elec-



2. THE YUKON RIVER AT DAWSON A FEW DAYS BEFORE THE "FREEZE-UP" (ON NOVEMBER 12, 1931): A VIEW SHOWING SHORE ICE THICK ENOUGH TO BEAR A MAN, AND ROUND "FANS" OF ICE FLOATING IN THE MAIN CHANNEL.

trically to a clock in the city. When the wire breaks the clock stops, giving the exact moment at which the ice began to 'go out.' Our illustrations attracted much interest, and we have just received the above photographs from a correspondent at Dawson, who writes: "They were taken last fall and this spring, when the ice went out. The official time was May 2, 1932,

[Continued on right.



3. THE RIVER AS IT APPEARED ABOUT TWENTY MINUTES AFTER THE ICE HAD BEGUN TO MOVE: A PHOTOGRAPH TAKEN ON MAY 2, 1932, SHOWING (IN THE RIGHT FOREGROUND) PART OF THE CANADIAN BANK OF COMMERCE AT DAWSON.



5. AFTER THE SPRING BREAK-UP OF YUKON ICE: A TYPICAL EXAMPLE OF THE GREAT CAKES OF ICE (THICKER THAN A MAN'S HEIGHT) LEFT PILED UP ON THE SHORE WHEN THE RIVER HAS "GONE DOWN."

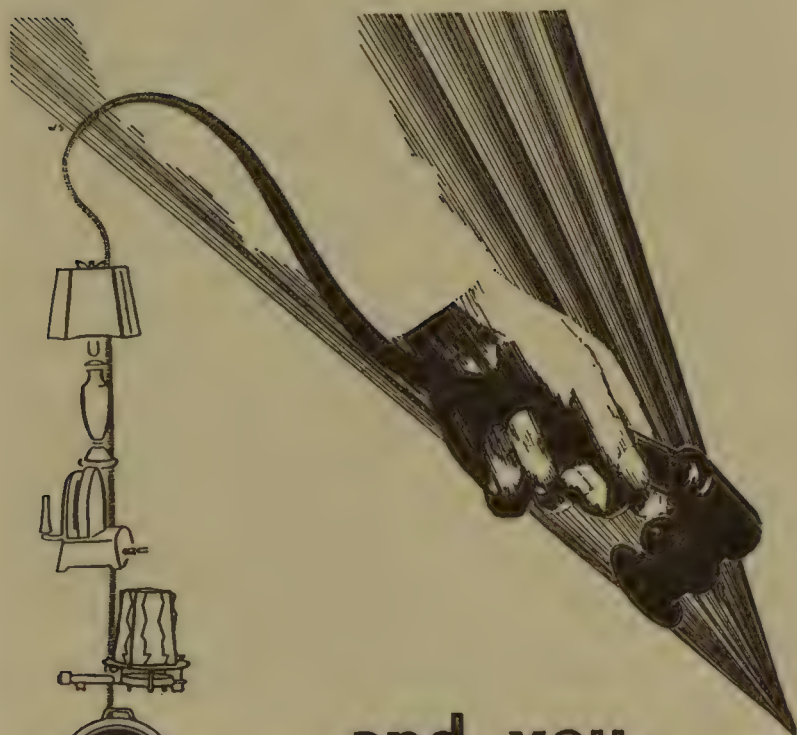


4. THE LAST SIGHT OF THE SUN AT DAWSON IN THE AUTUMN (ON NOVEMBER 7, 1931) FOR SOME THREE MONTHS (UNTIL FEBRUARY 4-5, 1932): A VIEW UP THE YUKON.

at 7.32 p.m. The closest guess was by Mrs. R. L. Negrine, of Dawson, who had May 2, 1932, at 7.30 p.m., thereby winning the prize of 12,200 dollars, or £2440. May 2 is the earliest date on record. Last year the ice went out on May 11." A note on photograph No. 1 says: "Observe the tailings left by gold-dredges in the Klondyke River. The 'slide' (on the hills, extreme left) is the one mentioned by Robert W. Service in several of his poems." Of No. 4, the writer says: "This was taken on the last day on which we see the sun in the fall—November 7—as it does not come over the hills again till February 4-5, about three months later."



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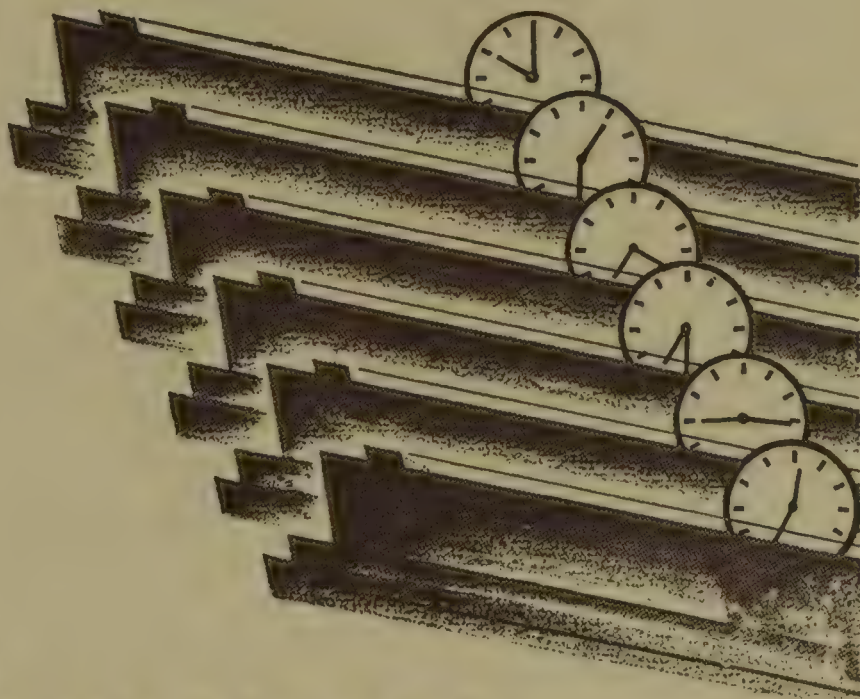
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- 3 Pyramid Toaster
- 4 Portable Bowl Heater
- 5 Gas Poker Burner
- 6 Gas Iron
- 7 Portable Bowl Heater & Fire Screen
- 8 Curling Tongs & Lace Iron Heater
- 9 Silk-Shaded Lamp Standard
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### FROM EUSTON

RESTAURANT		WEEKDAYS	SLEEPERS (1st AND 3rd CLASS)
A.M.			P.M.
10.0	"The Royal Scot" — Edinburgh and Glasgow.		7.20 ABD "The Royal Highlander"—Perth, Boat of Garten, Inverness. Aberdeen F.
10.5	Stirling, Gleneagles, Perth, Dundee, Aberdeen.		7.30 ABD Oban.
11.35	Edinburgh and Glasgow.		7.40 ABD Stirling, Gleneagles, Dundee.
P.M.			8.0 D Dumfries, Stranraer Harbour, Turnberry A (1st class Sleepers only).
1.30	"The Mid-day Scot" — Edinburgh and Glasgow.		8.30 CD Dumfries (and Turnberry — First Class Sleepers only).
1.35	Edinburgh and Glasgow, Stirling, Gleneagles, Perth, Aberdeen, Oban A and Inverness A.		9.15 Glasgow, First and Third Class Sleeping Accommodation (Monday to Friday) Third Class only on Saturdays.
SUNDAYS			9.30 C Glasgow (Cent.).
A.M.			11.0 D Edinburgh, Stirling, Gleneagles, Perth, Dundee, Aberdeen, Inverness.
11.30	Glasgow (Cent.) and Edinburgh (Princes Street).		A.M.
11.45	Glasgow (Cent.) and Edinburgh (Princes Street).		12.35 D "The Night Scot"—Dumfries, Glasgow, Kilmarnock (1st class Sleepers only).
P.M.			
7.30 BD	Stirling, Oban, Gleneagles, Perth, Dundee, Aberdeen.		
11.0 D	Edinburgh, Stirling, Gleneagles, Perth, Dundee, Aberdeen, Oban.		

### FROM ST. PANCRAS

RESTAURANT		WEEKDAYS	SLEEPERS (1st AND 3rd CLASS)
A.M.			P.M.
9.0	"The Thames-Forth Express"—Edinburgh, Dundee, Perth, Aberdeen.		9.15 D Edinburgh.
9.50	"The Thames-Clyde Express"—Dumfries, Kilmarnock, Glasgow, Ayr, Turnberry.		9.30 D Dumfries, Kilmarnock and Glasgow
11.55	Edinburgh, Dumfries, Kilmarnock, Glasgow, Perth and Inverness—no arrival on Sundays		
		SUNDAYS	
		9.15 D	Edinburgh, Perth, Aberdeen, Inverness.

NOTES: A Saturdays excepted. B Dining Car Euston to Crewe. C Sunday Nights only. D First and Third Class Sleepers. E First Class Sleeping Cars only. F Not on Sundays. Tourist and Week-end Tickets are issued. Seats may be reserved on the trains. Ask for Pocket Time-table and Tourist Programme at any L M S Station or Office.

THE ROUTE  
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TO SCOTLAND



## THE WORLD OF MUSIC.

### THE "PROMENADES."

FROM the prospectus of the Promenade Concerts which has been sent to me it is clear that the coming season will be more or less on the lines of last year's. The opening night is Saturday, Aug. 6., and the concerts will continue nightly until Saturday, Oct. 1. Sir Henry Wood will conduct all the concerts except on the occasions when composers will conduct their own compositions, and the concerts will be broadcast as usual. This year, although there will be the usual Monday Wagner nights and Friday Beethoven nights, a slightly greater diversity has been arranged for by varying the Tuesday and Thursday programmes a little more than usual. Not every Thursday will be a "British" concert; but there will be mixed programmes on several Thursdays, and also on occasional Tuesdays. There will be, however, Tchaikovsky, Schubert, and Mendelssohn nights, and several Haydn-Mozart programmes. On Wednesdays we shall be given either Bach or Brahms programmes.

### THE TOO-FAMILIAR SCHUBERT.

One cannot find much fault with this arrangement, as it caters for a variety of tastes and preferences and seems to fulfil a popular demand. It is, nevertheless, rather a strain on such composers as Tchaikovsky, Schubert, and Mendelssohn to devote a whole concert to the compositions of each one of them. Schubert's orchestral music is rather limited; but a programme including both the "Unfinished" symphony and the C major symphony, seems to me to be too hackneyed even for the "Proms." Each of these two symphonies should be played during the Promenade season, but not on the same night, and the only excuse for devoting a whole night to Schubert would be if it gave an opportunity for playing one of the earlier Schubert symphonies which we never hear ordinarily.

### DVORAK AND SIBELIUS.

Another composer who is nearly always represented nowadays by only one work, the "New World" symphony, is Dvorak, and sure enough

this year his name occurs only once in the season, and for this same symphony; whereas several other symphonies by Dvorak deserve performance on their intrinsic merits, and have the additional advantage of being unfamiliar. Sibelius, in spite of his present vogue among musicians, is represented twice only, by his first symphony and by "Tapiola." This is rather a good choice as far as it goes; but Sir Henry Wood might have given us the pleasure of hearing Sibelius's little-known but very characteristic fourth symphony, or the equally unfamiliar sixth symphony.

### NEW MUSIC.

The novelties are not very numerous this year. One of the most interesting is the *Konzertstück* in C major for Violin and Orchestra, by Beethoven-Manén, in which the solo part will be played by Arthur Catterall. The only other first performance of a foreign work will be Ravel's *Piano Concerto* for the left hand only, which will be played by Paul Wittgenstein, who is a newcomer to the list of pianists familiar to Promenade audiences. A technical problem, such as writing a concerto for the left hand only, is just what is needed to get the best out of Ravel's abilities as a composer, since he is more ingenious and inventive than creative, and such a problem may give his cleverness full scope. New English works will include an "Epithalamion" by Edgar Bainton, who will conduct his own work; and, although it is not announced as a novelty I don't remember ever hearing it before, Cyril Scott's Overture, "Noel," for chorus, organ, and orchestra. Delius's choral work, "Song of the High Hills," is not exactly new, but this will be its first performance at the "Proms." This is the total list of English novelties, and it is an exceedingly small one. It seems a pity that more new English works could not have been found. Young composers such as Patrick Hadley and Walter Leigh are not represented at all, and apart from those whose names are known, it should be possible to find occasionally an entirely unknown young composer of sufficient talent to merit a hearing.

### RUSSIAN MUSIC.

In spite of the Revolution, there is apparently no new music coming from Russia, or, if there is,

Sir Henry Wood and the B.B.C. are unaware of the fact. We have, indeed, heard at the "Proms" a feeble tribute to machinery composed by Mussolov, which amounted to nothing at all, and so Prokofiev, who is not a post-Revolution composer, but the youngest of the group of pre-Revolution composers headed by Stravinsky, remains the most "modern" representative of Russia. I welcome the performance at the Promenades of his attractive *Piano Concerto* No. 3, which like all Prokofiev's music, is of extremely fine workmanship, very individual in flavour, and a most pleasing and stimulating composition. Miss Helen Perkin, who is to play this concerto, may be congratulated on having chosen a work that is both interesting and unfamiliar.

### THE SOLOISTS.

I am glad to see among our own instrumentalists such excellent musicians as Isolde Menges (violin), Kathleen Long (piano), Harold Samuel (piano), and Myra Hess (piano). There are also others of deserved reputation, but I hope we shall also find some new talent among the soloists, both vocal and instrumental, this year. A few good singers are particularly desirable, as this is usually one of the weakest departments of the Promenade Concerts.

W. J. TURNER.

The Orient Line announce that passengers travelling to Australia on their special "Round Voyage Ticket" by certain Orient steamers will be able to attend one of the coming series of Test Matches. The "Round Voyage Ticket" is issued at the greatly reduced rate of £150; it covers first-class passage to Australia and back, and provides opportunity of escape from three months of English winter. Holders have the choice of any available first-class cabin (other than special suites), and the only condition is that they return at the latest by the homeward voyage of the same ship. They can have up to 34 days ashore and they may disembark and remain at any Australian port of call. Alternatively, they may, if they wish, live on board the ship during the whole of her period in Australian waters.



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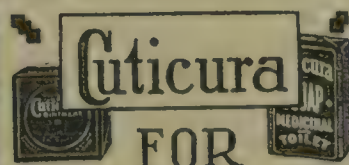
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## THE CHRONICLE OF THE CAR.

BY H. THORNTON RUTTER.

CHEAPER motoring is the underlying foundation of the new 1933 season models which have already appeared as evidence to surprise the public before they take their annual trip to the seaside. In

engined Lanchester saloon, with the patented Daimler fluid flywheel and pre-selector gear transmission system incorporated in the chassis, is announced at the wonderful price of £315 for a high-class small yet comfortable carriage. With the same design of poppet-valve engine as this 10-h.p. Lanchester, but with six instead of four cylinders, the public are offered the new 15-h.p. Daimler saloon listed at £425, with all the éclat of this old-established make, its no-trouble easy-driving gear system, and high-class reputation for best workmanship.

It will be noted that the double sleeve-valve engine of the larger Daimlers is displaced by the poppet-valve form of motor in both of these new cars. Both overhead-valved and side-valved engines cost less to produce than the sleeve-valve engine, which is the reason that the new small six-cylinder 15-h.p. Daimler and the 10-h.p. four-cylinder Lanchester keep to the more orthodox type of power unit. As is generally known, the B.S.A. Company owns both the Lan-

chester and Daimler concerns. Therefore it is of great interest to note that the new B.S.A. car costs only £160 for the open tourer. It is of 9-h.p. rating, with a four-cylinder water-cooled engine, and has a front-wheel drive which permits of attractive forms of low body-lines in its coach-work. The open sports car has excellent speed and

acceleration, while the closed model on this chassis is the Peerless coupé listed at £215, with sliding roof and luxury fittings.

The new 1933 Rover models also made their bow to the public this week, and are, indeed, very up to date in their design and equipment. These include controlled free-wheeling and an extremely simple and fascinating form of gear-change. This abolishes any need of pauses or timing for gear-changing. The driver just shifts from high to low, or low to intermediate, as the occasion demands, without the slightest wait or hesitation, and with no possible clashing of gears in making the change of gear-ratio. This is the first time that these features have been included in cars of the moderate prices as listed for the new Rover models.

### Future Motor-Sports Events.

The Brooklands August Bank Holiday meeting should prove a very interesting day for the spectators, as, besides the two short and two long handicaps, there are three ten-lap mountain handicaps and a

(Continued overleaf.)



AN OLD BOY ACTS AS INSPECTING OFFICER OF HIS SCHOOL'S O.T.C.: THE ANNUAL O.T.C. INSPECTION AT FRAMLINGHAM COLLEGE.

The annual O.T.C. inspection at Framlingham College, which took place recently, was invested with more than usual interest by reason of the fact that the Inspecting Officer was an Old Boy of the School—Lieut.-Col. H. E. Stanley Murray, M.C., officer in command of the 1st Battalion Middlesex Regiment, who was at the school from 1893 to 1897. The company, under the command of 2nd Lieut. F. J. Smith, numbered eighty strong. Major R. F. Collins, D.S.O., M.C., who resigned the command in May last, after twelve years in that capacity, was also on parade. After the inspection, the company engaged in various manoeuvres, at the conclusion of which Col. Murray congratulated them on their all-round smartness and efficiency.

fact, during this week we have had new cars shown for the first time by the Daimler, Lanchester, B.S.A., and Rover companies, following in quick succession the announcement of the Standard 1933 programme the previous week. The realisation of those engaged in building high-class automobiles that they must produce cheaper cars to retain their customers, due to the general reduction of incomes in Great Britain, is emphasised in the latest Lanchester and Daimler cars. The new 10-h.p. four-cylinder overhead-valved



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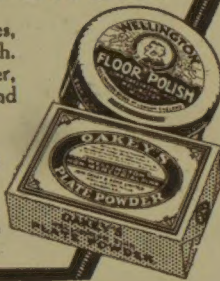
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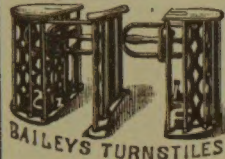
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*Continued.*  
veteran car handicap, for which latter event entrance is free. This race will be two laps of the mountain course. I am also informed that at this meeting there is to be a display of the Dynasphere. This vehicle consists of a large wheel rolling on a spherical surface, within which a carriage is mounted on rails so that it remains upright while the wheel rolls along. An engine on the carriage drives the wheel through toothed gears, the driver's seat and controls being mounted on the carriage, as in any ordinary car. An entirely new race meeting is to be held in the Phoenix Park, Dublin, on Sept. 17 by the Irish Motor Racing Club, to whom a permit has been issued by the Royal Irish Automobile Club. Two races will be run, to be called the Junior and the Senior Fifty Miles respectively. As in all such contests, the events will be run on a handicap basis, as nowadays it is practically impossible to arrange scratch events for cars of the same rating and obtain sufficient entries. At the moment of writing, the Junior race will be open to cars up to 1100 c.c., and the Senior above that rating; but the organisers reserve the right to raise the Junior engine limit if necessary, in order to divide the field for the two races into fairly equal numbers. Holiday-makers in Brighton will no doubt take their cars to the Wych Cross service station near East Grinstead, on the Eastbourne road, on July 24, when the Brighton and Hove Motor Club hold their Frewitt Trophy Trial, starting from this point at 11.30 a.m. As this competition is open to members of seven other motor clubs as well as the organising club, there is always a good field and a large variety of cars, especially of the sports type.

**By Car to India.** Many times in the early history of motoring there have been successful efforts of cars beating railway trains in long-distance journeys. On Saturday, July 9, Captain T. Yates-Benyon (late of the Irish Guards) started from London in an endeavour to cover the 8000 miles to Calcutta in a Hillman "Minx" as quickly as, or sooner than, the steamship *Manora*, which left England at the same hour as he started from Devonshire House, Piccadilly, London. So far as I am aware, this is the first attempt by a car to try and beat a steamer to the Far East. The liner takes thirty-two days for its sea voyage to Calcutta, and Captain Yates-Benyon hopes to improve on that time by travelling overland instead of by sea. Beyond having to be transported across the Straits

to Calais, the Hillman "Minx" will proceed across Europe to Asia Minor, then to Damascus, across 500 miles of desert to Baghdad, and thence to Teheran in Persia. From Teheran through Afghanistan and Baluchistan to Quetta will test the capabilities of driver and motor-car even more than the difficult country previously negotiated, even if all goes well; so that I am sure it will be a great joy and relief to drive the final "lap" from Quetta to Calcutta, a matter of 1700 miles, on British-designed roads.

#### Better Lighting for Main Roads.

The Minister of Transport has arranged for a special investigation of the causes of fatal road accidents over a period long enough to give reliable results. I hope that improved lighting and construction of our main roads will follow as the result of such an inquiry, as motorists know from personal observation and experience that a large number of bad accidents are due primarily to these two causes. Curves with the banking the wrong way and ill-lighted thoroughfares give additional danger to slippery road surfaces in country and town districts. In regard to lighting, Sir Hugo Hirst, the chairman of the General Electric Company, Ltd., announced at the recent general meeting that the company had been experimenting for some time with an entirely new kind of electric lamp which for the moment was called the "hot cathode" lamp. It had been discovered; said Sir Hugo, that this lamp saved 70 per cent. of current compared with the present standard lamp. Owing to its brilliancy and efficiency, this lamp would probably lend itself to street lighting. It was possible to visualise the use of such lamps for lighting arterial roads, and then motorists would be able to drive along these at night at speed without the necessity of headlights.

I am sure that motorists in the United Kingdom owe much of their safety to the Automobile Association patrols and to the R.A.C. pointsmen. Motorists are evidently willing to join such organisations, if one may judge by the ever-increasing membership of the A.A., which held its annual general meeting at the Savoy Hotel on Wednesday last (July 20). The half-a-million membership is getting very close to fulfilment, and Mr. Stenson Cooke well deserved the praises showered upon him on this occasion for the steady growth of the organisation under his general secretaryship, both in numbers and usefulness. How ubiquitous

are the A.A. scouts was instanced by a lady driver who complained to one of these road patrols that her car smelt of burning. After examining the car carefully, the scout lifted the bonnet and found a kipper roasting on the exhaust, to the immense astonishment of the lady!

#### THE ENEMIES OF SOCIETY.

(Continued from Page 122.)

both in life and death, he will understand the psychology of the "bad man" of journalistic creation. It is particularly in view of this widespread public morbidity (which is also becoming an increasing canker in this country) that Mr. Lawes states his case against capital punishment. "I am opposed to the death penalty because the evasions, the inequality of its application, the halo with which it surrounds every convicted murderer, the theatrics which are so important to every court proceeding where the stake is life or death, the momentary hysteria, passion and prejudice aroused by the crime, which often make it impossible to weigh the facts carefully and impersonally, and, finally, the infrequency of its application—all tend to weaken our entire structure of social control. They make for cynicism and disrespect of all law-enforcing agencies, and encourage the desperate criminal toward the extreme crime. He knows that his gamble with the death penalty is safer than with a long term in prison for a lesser offence." Whether this reasoning be accepted or not, it cannot be questioned that the death penalty in the United States completely fails as a deterrent. "There are 10,000 murders a year in the United States, and only two per cent. of the murderers reach the electric chair."

It is the young who are specially affected. It is appalling to learn that one hundred per cent. of sixteen-year-old offenders admitted to Sing Sing in a year have been convicted of robbery with violence. In this respect, although Mr. Lawes does not make the point, we think it impossible to acquit "the pictures" of a highly detrimental influence: and, in view of recent statistics of juvenile delinquency, the question is one which needs anxious consideration in this country as well as in America. But at least we are free of the criminal stimulus of Prohibition. One of its principal effects, Mr. Lawes tells us, has been to raise "the standard of living" among criminals. No law-breaker has ever before enjoyed such prosperity as the boot-legger; and, in order to keep in the swim, every petty aspirant to ill-gotten gains must have not only quick money but big money. His shortest road to them is "hold-up" and indiscriminate murder.

But perhaps Mr. Lawes puts his finger on the root cause when he says that "law that does not reflect the social conscience is unenforceable." Until America can bring its "social conscience" and its law into harmony, its penal system will remain what it is at present—one of the sorriest spectacles in the whole of civilisation.—C. K. A.

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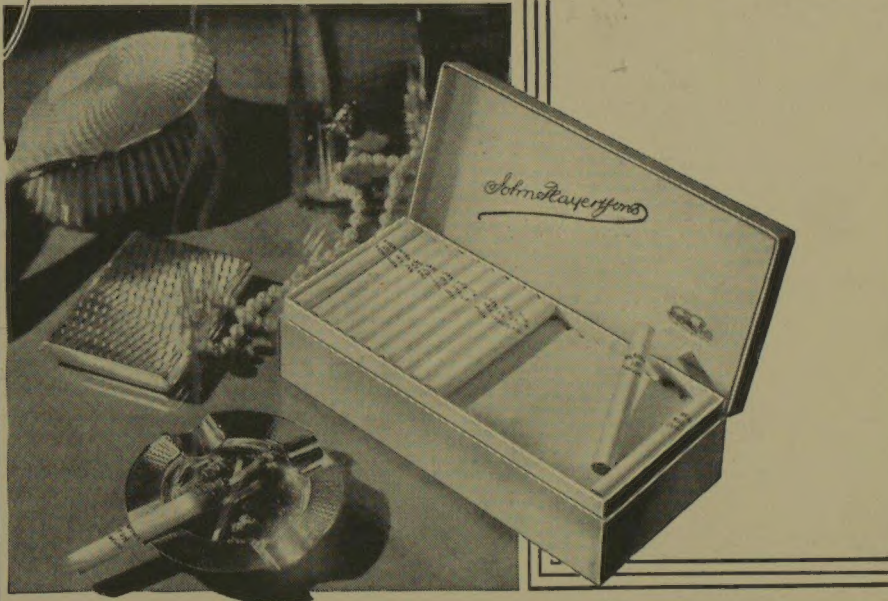
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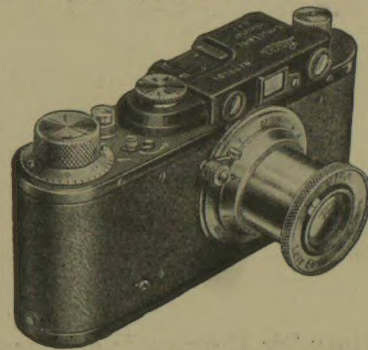
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*Sir Edward  
—the Enthusiastic.*



## Racecourse Telegrams

*Lord Bob:* "Looking everywhere for you, Teddy. You must have a good bet on my horse in this race."

*Sir Edward:* "Many thanks, Bob. I will."

*Lord Bob:* "Hurry up! Man alive, the horses are at the post and you are a hundred yards from the ring!"

*Sir Edward:* "Don't excite yourself, Bob. I'm just wiring my agent £100 each way at 'Tote' odds."

*Lord Bob:* "But you won't be on. In the first place, it's after time, and, secondly, no agent will take £100 each way now."

*Sir Edward:* "Guess again, Bob. Haven't you heard of 'Duggie'?"

*Lord Bob:* "Yes; but I suppose he is the same as the others."

*Sir Edward:* "That's where you're wrong. He allows you to wire him up to the 'Off' for bets at either 'Tote' or Starting Prices."

*Lord Bob:* "Ted, you're pretty cute—I see, instead of jumping your 'hundred' on the machine at the last minute and reducing the odds, you wire 'Duggie' and don't disturb the pool. Is that it?"

*Sir Edward:* "Exactly; but that's not all."

*Lord Bob:* "Go on!"

*Sir Edward:* "You can bet how you like with 'Duggie'—full 'Tote' odds and 5 per cent. in addition. *That's what makes me so enthusiastic.*"

*Follow Sir Edward's advice—  
Write a personal note to  
"Duggie" now, and become  
an equally enthusiastic client.*

# Douglas Stuart

*"Stuart House," Shaftesbury Avenue, London.*